

# The School Arts Magazine

AN ILLUSTRATED MONTHLY FOR THOSE INTERESTED IN DRAWING AND THE ALLIED ARTS

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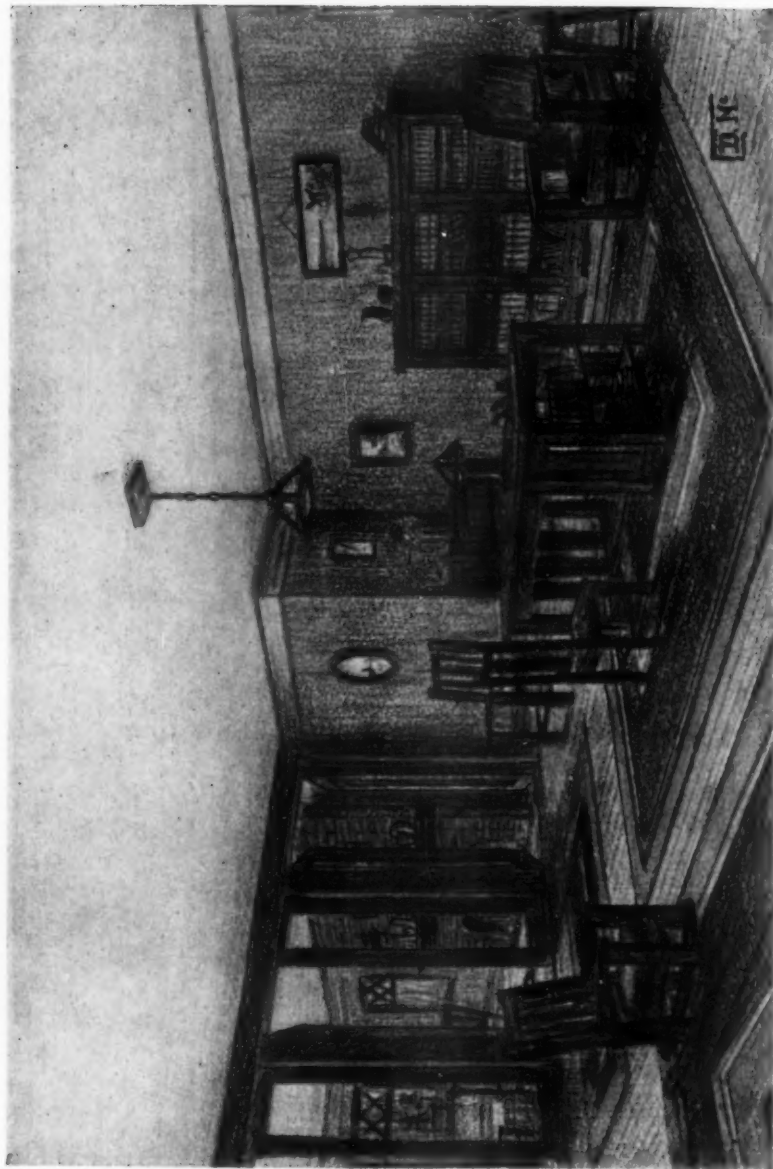
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## PUEBLO, COLORADO

IS THE LATEST ADDITION TO  
THE CITIES THAT SUBSCRIBE  
for enough copies of the *School  
Arts Magazine* to place one in  
every school building within  
the municipality. There are nearly  
TWO HUNDRED CITIES  
that have thus borne their  
testimony to the helpfulness  
of the *School Arts Magazine*.  
HOW ABOUT YOUR CITY?  
Alert Supervisors of Drawing and  
Handicraft are largely respon-  
sible for these city subscriptions.  
Why not march with the leaders?





AN INTERIOR. Reproduced by courtesy of the American Crayon Company  
First Prize Drawing (December work,) Donald McClafflin, 14 years old, Grade VIII, Boise, Idaho,  
IN THEIR CRAYON INVESTIGATION CONTEST.



# THE SCHOOL ARTS MAGAZINE

VOL. XIV, NO. 5

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JANUARY, 1915

## The Editorial Point of View

### A PRICELESS MEMORY

**I**N Chicago, in 1893, "it rained or snowed thirty-one days in April," so the Harvard professor said, and it was so cold that we wore overcoats while we worked.

Worked? I never knew what the word meant until I saw the miracles performed by the men who made the Columbian Exposition ready for the opening on May first. In a week a great steel mousetrap a thousand feet long was transformed into a palace of ivory and gold. We walked out of the grounds one night between heaps of rubbish, and over a rickety plank walk with mud like pea soup spouting from its cracks at every step, and walked into the grounds next morning over a dry tree-lined boulevard, between green lawns edged with flower gardens!

By the first of July the magic city had been adopted by Nature and looked as if it had always been there. The vast roof of the Manufacturers' Building received the grace of drifting cloud shadows, like a Berkshire hill. The great dome of the Administration Building took the rose of sunset as gracefully as any mountain peak. And the whole place, when the purple night came down,

revealed a beauty all its own, as mysterious, as enchanting, as timeless as the fabled glories of Babylon and Tyre.

### THE WHITE CITY

I had an artist friend in New England who had not been able to travel extensively, who ought, so it seemed to me, to see the Columbian Exposition. It would exalt his ideals, and enrich his spirit forevermore. I sent for him. By specifying the train he should take I managed to have him arrive at the right hour to see the White City first in the evening.

Were you there? If so, you can never forget that vision in the Court of Honor: the quivering iridescence of the Lagoon; the calm, rich gloom of the masses of foliage and their deep shadows; the mellow glow of the majestic colonnades; the sharp splendor of the crowning figures with wings, against the dark sky; the glory as of flame that wrapped the Olympian form of French's great statue of The Republic; and throughout all other splendors, the twinkling of the myriad diamond lamps, and over and above all other glories the steady burning of the silent stars.

I led my friend, by a path that I had searched out beforehand, to a place

where suddenly the whole overwhelming magnificence burst upon him. I shall never forget that moment. The man thrilled as with sudden pain, removed his hat reverently, bowed his head and closed his eyes. His lips moved but I heard no sound. Presently he tried to

country and in Europe, but never another like the White City at Chicago. It was the nearest approach this old earth has yet seen to that city which lieth four square, whose foundations are precious stones and whose gates are pearls. In the midst of it was a river,

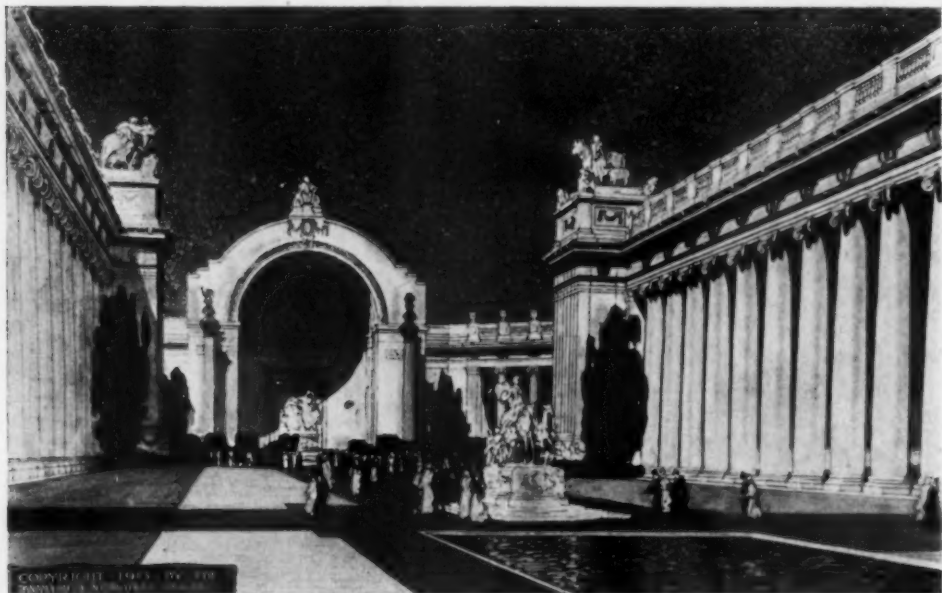


PLATE I. Half dome in the Court of the Four Seasons or great west court at the Panama-Pacific International Exposition, San Francisco, 1915. In each of the four corners of this court, which is designed by Mr. Henry Bacon, creator of the Lincoln Memorial at Washington, there will be a great niche containing statuary typifying the four seasons, spring, summer, autumn and winter. Behind the columns of the colonnade encircling the court will be mural paintings expressive of the theme of the court and designed by Mr. Jules Guerin.

look again, but the vision was too glorious, his eyes were blind with tears; taking my arm, he forced me, silently, to lead him away.

Next morning at breakfast he said to me, "Bailey, don't ever do a thing like that again. It's dangerous. You came within an inch of making me drop dead with beauty."

Oh, but it *was* BEAUTIFUL! Other expositions I have seen, both in our own

and on both sides thereof gardens. And the kings of the earth brought their glory and honor unto it, and the nations came to it and walked in its light; and the gates of it were not shut at all by day, and there was no night there; and they had no need of the candle, neither of the sun to shine therein, for electricity did lighten it; and nothing that defiled or worked abomination or made a lie was allowed therein (They were to be

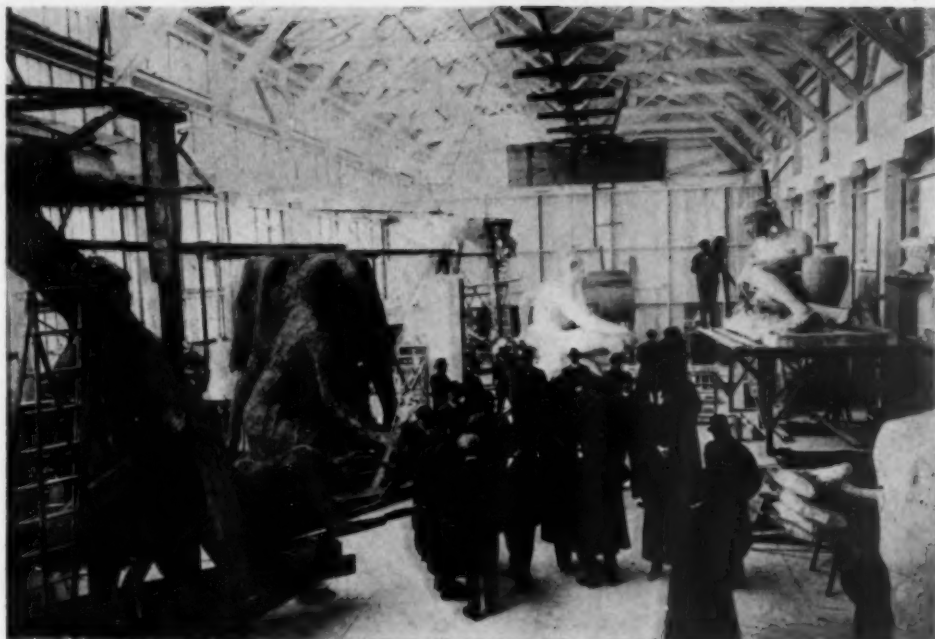


PLATE II. Exposition officials viewing statuary in the making in the Palace of Machinery at the Panama-Pacific International Exposition.

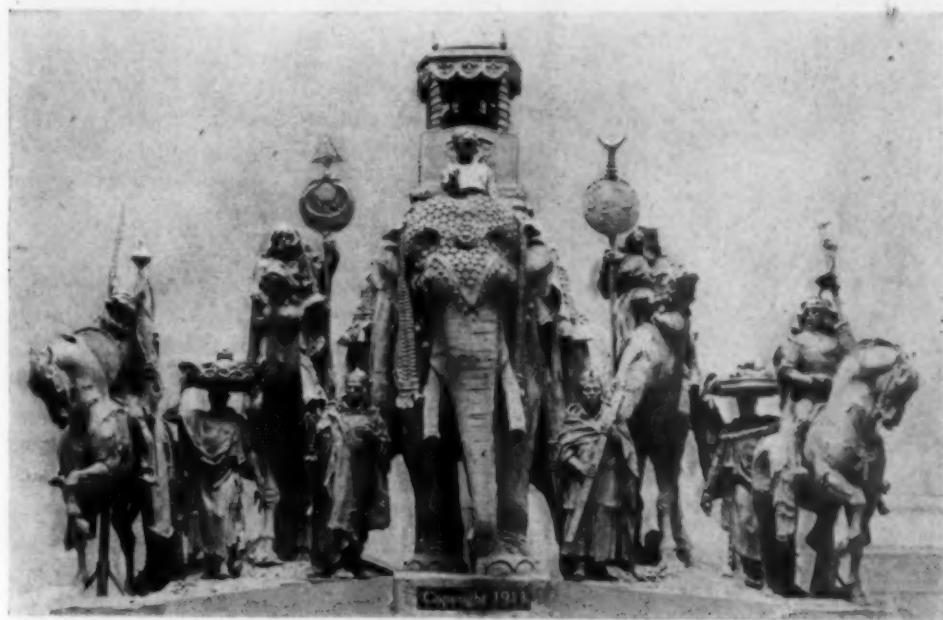


PLATE III. Sketch model of a group, the "Nations of the East," to be placed 180 feet above the eye, crowning the Arch of the Rising Sun.

found beyond the railroad, in the Midway), and without were the abominable and the unclean, and sorcerers and all liars,—a veritable lake of fire

old growths of picturesque trees but fresh growths every month of almost tropical flowers. The rich, natural coloring of the region of the Golden Gate

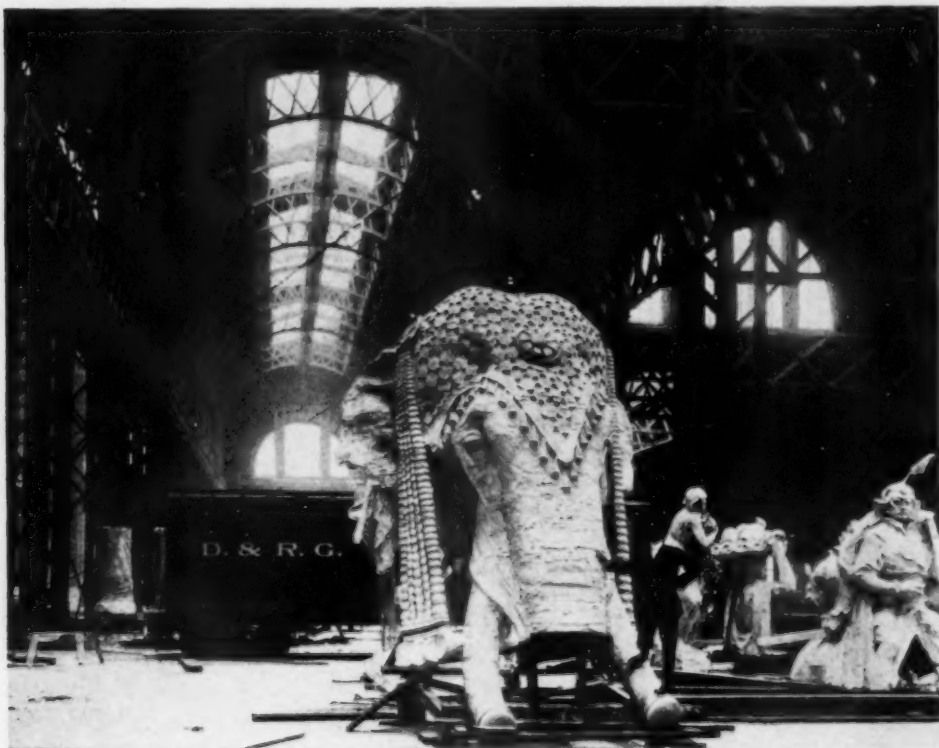


PLATE IV. The head of the great elephant, India, in the making, with other details of the group representing the "Nations of the East."

and brimstone to the unwary who fell into their hands.

The White City was a revelation. It changed the ideals of the whole United States.

#### THE OPAL CITY

But the Panama-Pacific International Exposition seems destined to surpass in beauty even the Columbian Exposition. To all the natural advantages possessed by Chicago, San Francisco adds not only

is to be ordered, focused, perfected, in the coloring of the Exposition itself, reaching its climax in the Tower of Jewels 433 feet high, studded with 125,000 hand-cut electric gems. The color scheme of the whole Exposition has been worked out under the direction of Jules Guerin. The palaces will be of "smoked ivory," enriched with reds, blues, greens, and various hues of gold. From the Arch of the Rising Sun, to the



Arch of the Setting Sun, through the Court of Palms, the Court of Flowers, the Court of the Four Seasons, the Court of Abundance, to the Court of the Universe, will reign a harmony of

and but little idea of the forms of the immense palaces, for lack of sufficient space, I have selected from among the many photographs sent me by Mr. Wright of the Exposition Staff, a few



PLATE V. First rough sketch of a group, "The Nations of the West," which will crown the Arch of the Setting Sun.

color such as only a few of the artists of the world have been able to imagine. It will be an Opal City "straight out of a beautiful dream."

#### SCULPTURE IN THE MAKING

Plate I gives a hint of the stately architecture, and of the brilliant light and shade, in one of the five principal Courts. But inasmuch as no idea of the color of the Opal City can be given here, for lack of good colored plates,

showing some of the sculptural details in process of construction.<sup>1</sup> All children love to see the wheels go round, and therefore all good teachers of children want to be able to answer questions about the whirling machinery.

Plate II enables us to join a group of Exposition Officials viewing the work in progress in the Palace of Machinery. Here we see at the left, one of the great frames or cores, around which the clay is being modeled; the figure of a kneeling

<sup>1</sup> All the photographs, here reproduced by permission, are copyrighted, 1913, by the Panama-Pacific International Exposition Co.



PLATE VI. One of the figures from the great group above the Arch of the Setting Sun, the Latin-American.

woman, roughly laid in; a recumbent figure, much farther along towards completion; and in the distance a seated figure, not unlike that of the war god Mars. Notice particularly the great rough hand beckoning to you in the lower right corner of the Plate.

Plate III is from a sketch model of the group "Nations of the East," by Roth-Lentilli-Calder, sculptors. It will surmount the Arch of the Rising Sun. The central figure, a great elephant representing India, is 42 feet high. From left to right the subordinate figures represent: an Arab Sheik, a Negro

Servitor, a Mohammedan, an Arab Falconer, a Tibetan Lama, a Mohammedan, a Negro Servitor, a Mongolian Horseman.

Plate IV shows some details of this group in the making. The man standing on the tusk will enable you to estimate the size of the elephant's head. Above and beyond is to be seen a part of one of the naves of the Palace of Machinery.

Plate V is from a sketch model of the group "Nations of the West," by Roth-Lentilli-Calder, sculptors, to surmount the great Arch of the Setting Sun. This group symbolizes the advance of civilization across the western continents to the shores of the Pacific. Its central theme is a huge Prairie Schooner, balancing the elephant upon the Arch of the Rising Sun, opposite. Above the Prairie Schooner is the "Genius of Enterprise." This Plate shows the sketch roughed in, in its earliest stages. How full of life, how expressive lumps of clay can be! It is instructive to compare Plate VI with this. Plate VI shows one feature of the group, "The Latin-American," worked out in greater detail, though not yet finished. Where does he belong in the group? The original idea of the designer almost always becomes modified, enriched, perfected, as the working out of the ideal proceeds from stage to stage.

The Exposition itself will be no exception to this rule. When completed, it will be "the realized dream of the best architectural genius of America, supplemented by all that famous artists can do in color, all that modern science can do in lighting effects, and all that skilled gardeners and the California climate

can do in flowers and trees. Its beauty will live in the memory of beholders as long as memory itself endures."

Of course you are planning to see it.

### AN INTERIOR IN COLOR

A teacher of drawing, whose name is known from one end of this country to the other, when ill in bed recently, received a visit from a niece fourteen years old, living in another city, where good instruction in drawing is supposed to be given. In the course of conversation the convalescent discovered by accident that the young lady was having a hard time with a still-life study in the high school, involving the drawing of a book.

"You learned to draw a book in perspective in the eighth grade, didn't you?"

"No," replied the girl; "we had only curvilinear objects in the grammar grades."

"What?" exclaimed her aunt, "Do you dare to tell me that you, a bright girl fourteen years old, have never learned how to draw so simple a thing as a book, in all your eight years of schooling? Go get paper and a pencil at once. I'm not so far gone but that I can teach you to draw a book, before you leave this room. I'm ashamed of your supervisor with his happy-go-lucky, line-of-least-resistance methods. Children must be taught to *draw*."

And the drawing of rectangular forms is the very heart of the whole matter. The color plate, reproduced this month by courtesy of the American Crayon Company, shows unusually intelligent rendering of rectilinear objects seen at

an angle, by a fourteen-year-old boy. The *essential directions* of all the important lines are right. Incidentally, the grouping is pleasing and the color scheme is harmonious. The crayon Investigation Contest managed by this enterprising company, is having a salutary influence directly or indirectly upon every phase of instruction.

### THE VALIANT CHICKADEE

The wee chickadee is a good bird for January. "He fairly overflows with good spirits, and is never more contagiously gay than in a snowstorm," says Neltje Blanchan. "The man who can listen to his rollicking outburst," affirms H. E. Parkhurst, "and not smile in sympathy, mark my words, that man is a villain." This little "scrap of valor" as Emerson called him, is found almost everywhere east of the Mississippi from the Carolinas to Labrador. Do read Emerson's "Titmouse" to the children, this month. The chickadee is not merely ornamental. Each one destroys about 200,000 eggs of noxious insects every year. When you hang suet in a tree near your home, or set a bird-table where it may be seen from your school-room window, the chickadee will be among the first birds to appreciate it,

" . . . and condescend  
To man as to a lubber friend."

Mr. Hall's charming designs show the chickadee associated with both deciduous and evergreen twigs, and emphasize the fact that in New England the birds seem to be especially fond of woodlands where cedars and hemlocks are to be found.



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## The New York City High School Art Exhibition

Morris Greenberg

*Commercial High School, Brooklyn*

SAID Charles H. Caffin, the art critic of the exhibit of art work by New York City high school pupils on Oct. 16, 17 and 19:—"The exhibition—I say it thoughtfully—is a revelation." It was a revelation, according to the comments of visiting teachers from neighboring States, and of the large number of New Yorkers who attended. The unusual arrangement of the entire collection, the novelty of the problems, the high technical quality displayed, the blaze of strong but well-balanced color—all of these features made the showing an unusual one, something different from the average.

To show a choice and representative selection of over 50,000 pupils in twenty-five high schools required money and an exhibition place. The School Art League supplied both. Through the efforts of its President, John W. Alexander, two spacious and well-lighted galleries in the Fine Arts Building were obtained for the purpose. For the first time in the history of our city, the public saw pupils' work in the very rooms where the National Academicians hold their semi-annual exhibition.

The united effort of a corps of over one hundred teachers was essential for a successful exhibit—and they responded loyally under the leadership of our Art Director, Dr. James P. Haney.

Sixty-four framed panels of varying

sizes, each containing a number of drawings, were shown on the walls. They were grouped according to subject and medium so that the visitors were strongly impressed with the unified, well-balanced *ensemble* of many hundreds of drawings. Overcrowding was everywhere avoided. Another notable thing was the large diversity in the work exhibited. Our Art Director encourages individual and original work as far as is possible in each school. The teachers plan the problems according to their own point of view.

The advantage of doing one type of work and learning to do that well, was shown at this exhibit. Several years ago the writer followed the usual practice of trying to teach, in one term, a little of perspective, something of color theories, flower drawing, one or two design problems, and a smattering of picture study. Today, with a two-period course in a week, only four completed plates in design, or seven in object drawing, constitute a term's work for the average pupil. Hence the high technical standard established.

The object drawing shown was characterized by thorough knowledge of principles, excellent technique, strength, and directness in treatment. The Plates were larger than those usually seen. The elementary work was in accented outline, and the advanced, shaded in



PLATE I. One of the galleries in the Fine Arts Building showing the arrangement of the wall panels and of the craft work in cases.



PLATE II. Object drawing from the first term of the second year industrial art course of the Washington Irving High School.

pencil or crayon. Several panels showed groups of object drawing in tempera. Such colors are extensively used in German schools and are becoming



PLATE III. Commercial design, third term of the industrial art course, Washington Irving High School.

ing popular in this country, especially in poster work. The drawings in this medium showed direct handling (an advantage imposed by the character of tempera), simple treatment of planes, and striking color effects.

The hundreds of designs exhibited may be characterized by the single word "practical." The hobby of introducing normal art school problems in pure design has disappeared here. Principles are taught, to be sure, but only as these relate to designs that may

be executed in the material. Each school has certain centers about which the work is developed. For example, academic schools choose "home" or "dress" as the center for a term's work, and the designs may include articles of furniture, door and window spacings, stencils, lamps, lace collars, embroidery, etc. In industrial schools, the problems deal with designs that may be worked out in wood or metal, such as candle sticks, book racks, watch fobs, belt buckles, paper knives, etc. In com-

mercial schools the work centers about window cards, car ads, posters, trade marks, tail pieces, initials, etc. All these problems showed a knowledge of space relations, and of the limitations imposed on design by the materials. The aim, in each course, is to inculcate ideas of good design and to develop the power and discipline which comes from planning a problem, and executing it with a loving care.

The designs go farther than their appearance on paper indicate. They are worked out in the material whenever feasible. A small selection of art-craft objects was shown in several cases arranged in the central part of each exhibition room. There was nothing amateurish about these articles. The work of crafts clubs was similarly exhibited. Speaking of these and of the design work, a critic states: "It does represent immense strides in the direction of the all-important problem of fitting the boys and girls who leave our high schools to find employment in those trades which demand artistic knowledge and skill."

Of special interest was the work of the pupils from the five high schools, where drawing is made an elective in the last year, five periods weekly. Those who take this course show more than average ability, and are given the opportunity of doing a little intensive work. Each school determines its own problems. One of the panels showed a collection of figure drawings from costumed models. The sketches were executed with unusual freedom and spontaneity, not more than half an hour being given to any one. Another school chose interior decoration as the last year elective.

The drawings of this course were extremely interesting because of the knowledge of space division and the fine sense of color harmony displayed. These were not "adaptations." Actual furniture, wall-paper textiles, and carpets were examined and studied by the students when they made after-school trips to various establishments. The elective work in design also caused favorable comment, through the practical aspects of the problems and the fine technical finish.

Highly professional was the work of the second and third year girls of the Washington Irving High School. After one year of academic study, the pupils here may elect the industrial art course, offering nineteen periods weekly in the second year for a course in principles of design, conventionalization, color harmony, and representative work. It would take an entire article to describe the fine technique, the delicate details, and the originality in design. The third year offers a twenty-two period course to either costume illustration, or commercial design. The results of both courses exhibited caused much praise and favorable comment. Said a commercial designer, after visiting the galleries, "There isn't going to be much in this business in the future for me, when a sixteen-year-old girl can originate as good a poster as the one for which I now charge forty dollars."

Several panels were given over to the work of afternoon clubs. There are thirty-seven such in the various schools. It is in these small groups that foundations are laid which result in the artist, the art teacher, and the craftsman of the future. The different clubs find





PLATE IV. Object drawing in tempera, DeWitt High School, third year. Time, two periods per week.



PLATE V. Design from various high schools, first year of four-year academic course. Problems are developed about such centers as the home, dress, construction, etc.



THE  
LEDGER

JUNE ..... 1913

a

THE  
LEDGERAPRIL  
1913

b

THE  
LEDGERMARCH  
1914

c

THE  
LEDGERMAY  
1914

ART NVMBER

d

PLATE VI. Work of the Commercial Art Club. Cover designs for the school paper which has a monthly circulation of 2500 copies. (a) By Charles Peterson. (b) By Harry Zekowski. (c) By August Bleser. (d) By Frank Lindsay.

outlets for artistic expression in various ways. Here was the work of a group of girls who meet weekly and draw from still-life in tempera colors in a "stunning" fashion. Opposite hung a panel of fine water-colors. Another set showed spontaneous sketches in crayons, the models being students in costumes. The effort of some clubs was directed toward advertising the various school activities by means of well-lettered pictorial posters. One group drew primarily for the purpose of supplying the school monthly with good cover designs and illustrations, some of which were shown in a corner of the room. A few enthusiasts showed what a student may accomplish in artistic photography. The productions of crafts clubs in jewelry, copper, embroidery, and hedebo work were shown in cases.

One of the most interesting features in connection with the exhibit was the work of the "How To Do It" squads. Delighted visitors crowded about the small tables where worked the students from the industrial art course, as they do in their class-rooms. With freedom and certainty, one drew in pencil from a cast figure, while her neighbor delineated accurately the delicate tracings of the nautilus shell. While one girl solved the intricacies of the pine cone construction, the lassie alongside designed a professional looking trade mark for a sporting-goods house. On a vertical easel, one girl originated colored units derived from a feather, and near her a student was making a perspective drawing from a small cardboard house. In the next room a group of sketch club pupils drew in crayon from a willing model.

The New York City courses are in general as follows: The first year (two periods weekly) is devoted to work in design; the second (two periods) is given over to representative drawing; the third (two periods) to object drawing in light and shade or to design; the fourth year (five periods) has an optional course in five of the high schools so that the more gifted may specialize.

A reception opened the exhibition, and a dinner was given by the high school teachers on Friday, Oct. 17. Two hundred and fifty guests heard many complimentary things said about the work, the art teachers, and their director.

The results? In the first place the busy New Yorker had the opportunity to see what his boy or girl was accomplishing along one direction in the high schools. The business man was reminded that in this growing army of future men and women, the seeds of good taste were being sown, and that the many badly designed objects would have to be displaced by more pleasing ones. Additional argument was furnished for the necessity of establishing an industrial art school, with a normal art department, in New York City. The pupils who visited the exhibit received a stimulus to go back to the class room and make a greater effort. The teachers were given an opportunity to see what the best and highest standards are. This creates a healthy dissatisfaction, and results in a resolve to obtain better work. Finally, through the different committees, the reception, the dinner, and the meetings at the exhibition, a more sympathetic and closer relationship was established among the teachers of art.

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## What Printing Means in Public Schools

By John A. Webster, B. S.

*East Technical High School, Cleveland, Ohio*



John A. Webster

Interested in technical education have been so tardy in recognizing the school print shop as a leading factor in the education of the youth.

The weekly newspaper that goes into the rural home, the daily that finds its way into almost every city household, the metropolitan monthly, the trade and house organs, the books in the library, the advertising circular thrown at the door, the department store catalogue, the text books of our public and private schools and colleges, art productions, calendars, souvenir post cards, engravings, illustrations, embossings, and an innumerable list of impressions, emphasize the importance of a technical knowledge and training that leads to the production of these several departments of the printing industry.

Among the many places of usefulness in the professional and commercial

field, which is rapidly extending its borders, and which must be filled by the educated youth of the land, we find the job and book compositor, pressman, press feeder, binder, managing editor, literary, society, scientific, theatrical, shop, trade, exchange and sporting editors, reporters, paragraphers, humorists, poets, proofreaders, circulating manager, illustrator, cartoonist, story writer, advertising solicitor, ad writer, cover design artist, etc. Many of these trend toward journalistic training which has become to be recognized as the best equipment for greater service along so many lines of usefulness.

Where a training in printing is made possible in the high school course it enables boys to find themselves, so to speak, or to put it more directly, it enables the student to find out for himself what department of printing, if any, he is best fitted by natural desire and adaptation to enter later in life as a successful business or professional man.

From an experience covering several years, both as an employer of apprentice printers and as an instructor in the art of printing, we are convinced that high-class printers, like great poets, are born, born to the craftsmanship of the art preservative, and if the youth is given the right opportunity he will naturally decide for himself the proper course to pursue. We believe the high school print shop is serving a splendid cause, if for no other reason than in



PLATE I. (At the top.) Design and presswork. (At the bottom.) Composition and freehand lettering in the Technical High School, East Cleveland, Ohio.



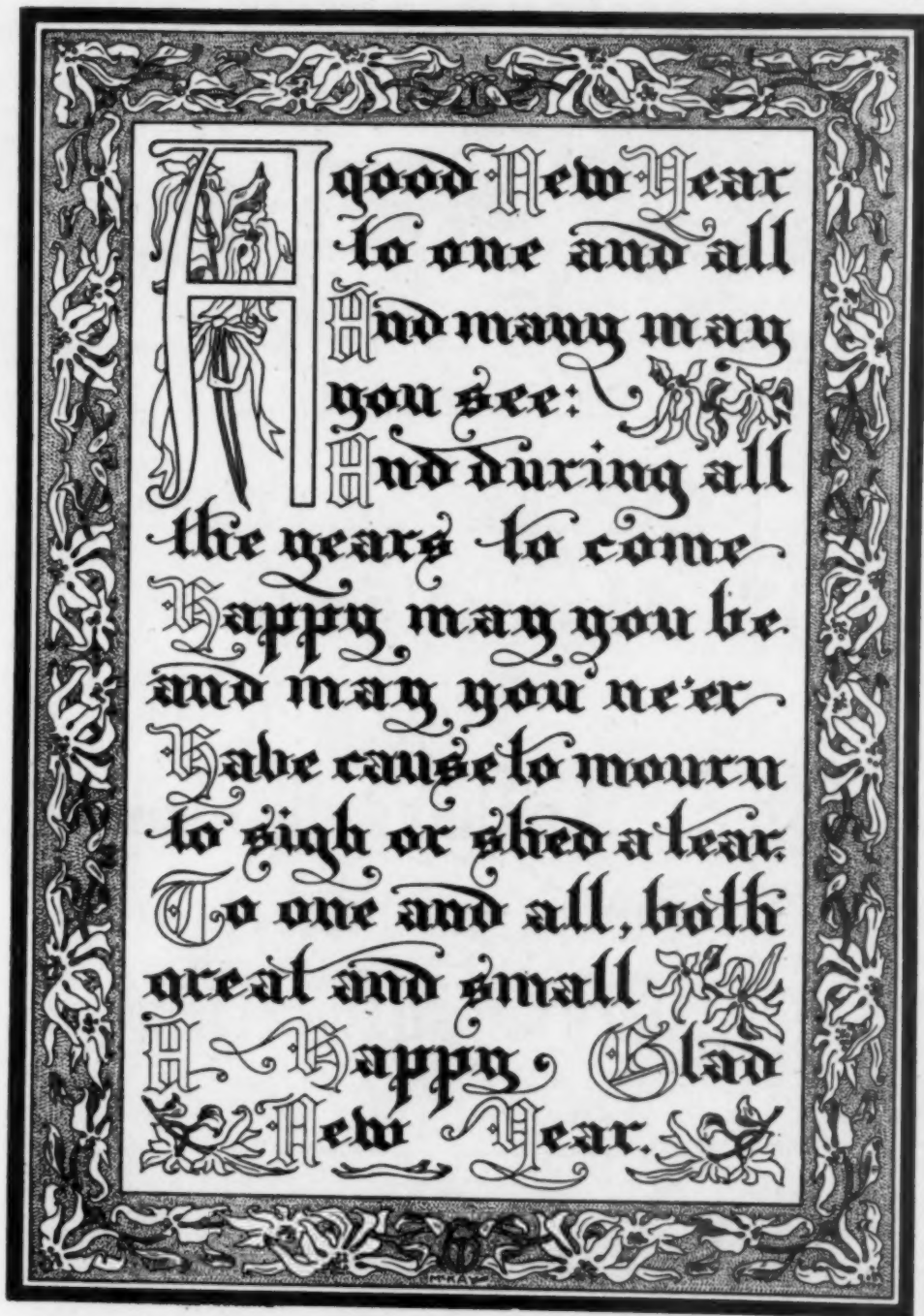


PLATE II. A pen-drawn New Year's card by a pupil of the East Cleveland Technical High School.

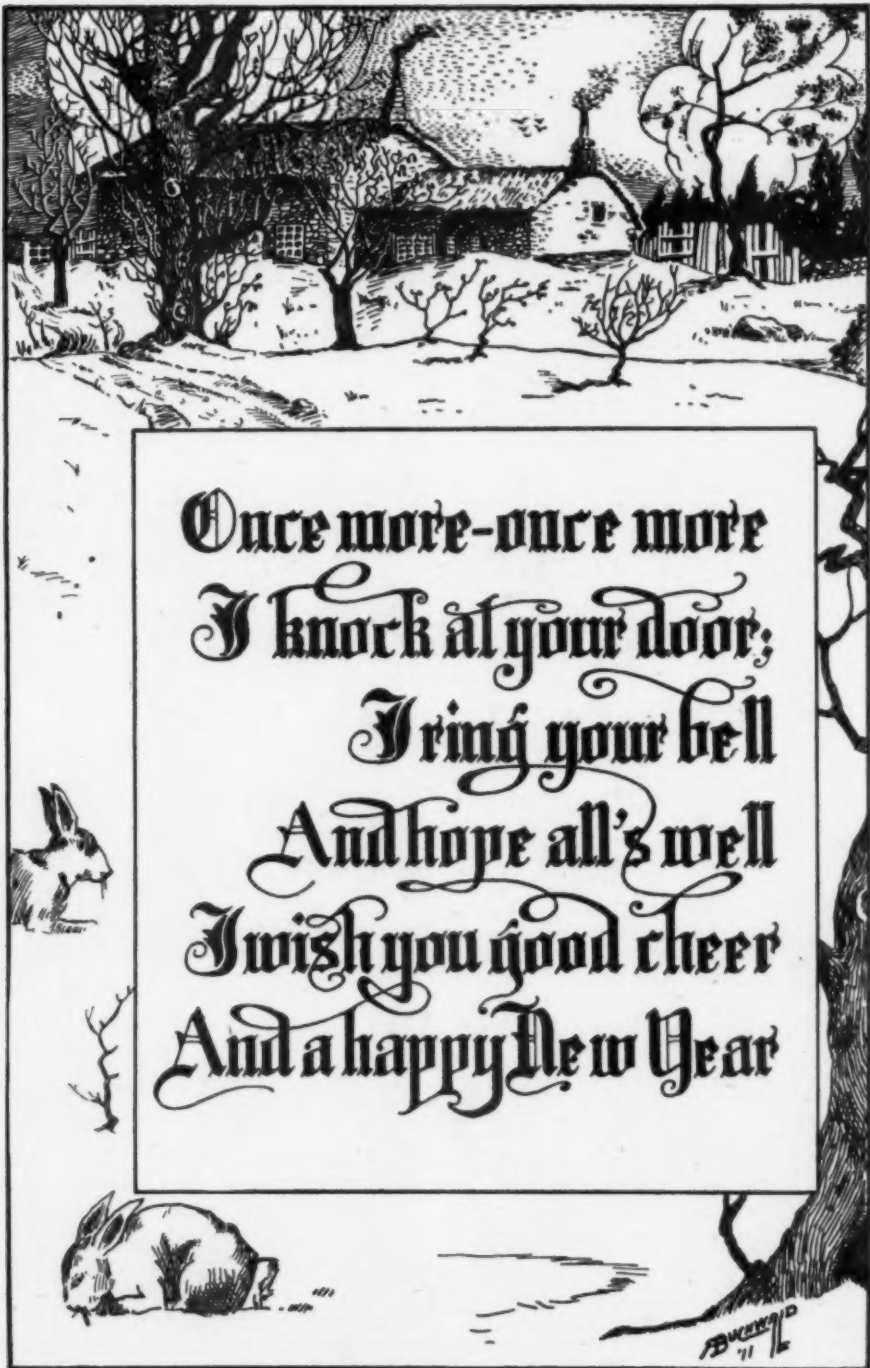


PLATE III. A pen-drawn New Year's card by a pupil of the East Cleveland Technical High School.

enabling worthy and competent young men to select a course of training that meets their individual needs and prepares them for useful citizenship.

The work of the school print shop, as we have endeavored to present it, should be given individual attention. The instruction should include letter construction, history of the formation of the different styles of alphabets, the proper uses of the several kinds of letters, book cover and title page design, harmonious color treatment, plain, job and rule composition, stone and presswork.

In addition where a school magazine is published by the students, the faculty of story writing, reporting class happenings, expressing editorial comments, developing narrative and descriptive talents, is often strengthened and developed in a larger sense.

It has been our observation that the advance made and benefits derived from a course in school print shop practice have been beyond compare for the time spent in this useful endeavor.

A few examples showing the achievements of the pupils and how it has affected his subsequent career, will convey an idea of what the school print shop has done for the coming citizen of the community.

A young man elected printing, four hours daily, during his senior year. He was delighted with the work in its several mechanical departments, and after his regular graduation, returned for special instruction in print shop practice, after which he entered a city shop as compositor. His faithful service and higher technical training soon rewarded him in being made foreman, and later being given an opportu-

nity to enter the firm as a partner.

Another young man with similar experience, purchased a small printing outfit of his own and succeeded so well in his chosen work, that after one year, he was enabled to enter college, where his spare time is now given to labor in a college print shop at remunerative wages. He will thus be enabled to finish his college course after which it is his intention to enter the publishing business.

A young man who spent a like amount of time in letter construction and design now has a responsible position with a leading engraving company in the department of drawing and design.

Another young man who showed much natural talent in working out headings, initial letters, illustrations and cover designs for the school magazine has a position with a successful advertising sign company and has been twice promoted within a year.

A young man who was most active in contributing to the columns of the school magazine, who at the same time reported local happenings to the city daily papers, became assistant editorial writer of a large city daily.

The results have been so satisfactory along so many lines wherever printing has been introduced as a factor in technical education that the good derived therefrom needs no further demonstration.

These results have brought about an awakening to the needs of a technical education in the preparation for industrial, commercial, and professional life, which is having a strong influence toward a more practical course of preparation, in which the school print shop has a most helpful part to perform.



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## Clay Modeling as a Factor in Art Education

J. Leo Fairbanks

*Art Supervisor, Salt Lake City, Utah*



J. Leo Fairbanks

**M**ODELING or sculpture is perhaps more elementary in the development of the race than other forms of representation. Because of actually representing form it was easier to carve images of animals and deities than to make drawings of them. Graven images became the embodiment of the gods. The plastic and actual was more appealing than other forms. No doubt this same development in primitive man can be compared to a corresponding development in children, to whom dolls mean more than drawings of figures and more than cut forms that can be dressed.

Because of the manual operation involved in the process of modeling, many teachers regard it rather as a branch of manual training than a branch of the representative arts. Perhaps this conception as well as some physical considerations are responsible for school modeling being limited almost entirely to making tile, and building pottery. These products are very commendable, but two other phases of modeling are quite as worthy of consideration, viz., the use of modeling as a means of illustration and as a means of representation.

Modeling partakes of the nature of

both the constructive and graphic arts. Like building, it appeals to the creative or constructive instinct in giving opportunities for handling, making or doing, and like drawing it requires careful delineation in representing form. Colonel Parker expresses his belief in the educational importance of the study of form and the value of modeling in the development of this study by saying, "Form study is fundamental in acquiring knowledge—. Touch is the greatest intellectual sense in acquiring knowledge—. Modeling in clay is a valuable means of form study and is also the best of preparations for drawing." (Talks on Pedagogics.)

Modeling is indeed drawing. It is drawing in three dimensions. One must draw constantly and from every angle in order to make the contour right from every point of view. Modeling requires the use of both hands in shaping the clay and so gives more training than when only one hand is used. Modeling requires the touch as well as the sight,—thus two senses are exercised instead of one.

Graphic representation at best is a learned convention of representing objects of three dimensions on a surface of only two dimensions. Plastic representation, on the other hand, details the actual facts of form as they are known in their relationship to each other. The plastic is more easily understood than any other form of representation and is the most convincing.

It is also the most appealing. Next to the real thing it is the nearest approach to the actual. A model gives details of facts and construction as nothing else can. From an architect's plaster model

they know. The shape, size, and forms of things should be actually realized in their efforts to show them.

Clay is building material and gives the child a chance to express his only



PLATE I. Clay work by pupils of the first four grades.

we get a sense of proportion, form, etc., that a perspective sketch can never furnish. Advertisers recognize this by their effective use of miniature representations of their particular wares.

The early experiences of childhood give a knowledge of facts that are better interpreted in actuality than in formality. Their representations of knowledge should be made in terms of what

knowledge of form—the facts of form. It seems better to allow young children to make the real forms and gradually lead to conventional representation. Clay supplies the right means of doing this.

By working with clay one becomes acquainted with the bulk, substance, material, or mass of the subject. He is dealing with tangible material that

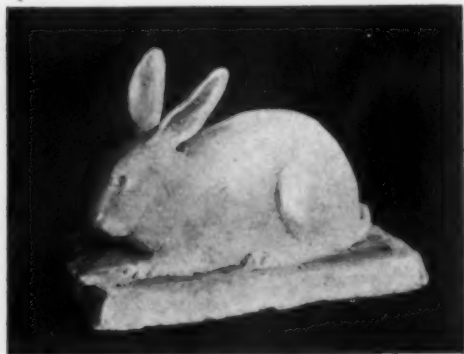


PLATE II. A rabbit by a fifth grade pupil showing improvement in rendering of forms in the round.

must be shaped from every side into the form he knows. This gives excellent drawing experience and his dealing with "stuff" or substance in terms of drawing causes him to think in terms of mass. The steps from modeling in the round to drawing on a flat surface are simple and natural. First, there is modeling in the half-round, then high-relief, which is a nearer approach to drawing but still a representation of bulk or substance, and finally bas-relief, where one must still think of mass and enclosed substance. This is almost identical with graphic mass representation on a flat surface. Although relief modeling is quite as conventional as drawing, still the habit one acquires of thinking in terms of mass should cause one to express in terms of mass even though lines are employed.

Most art teachers talk about mass drawing and show pupils how it is to be done, but the children think of it as a fussy way of working or as a way of making a dark spot from which the figure is to be shaped. Pure line drawing may often be the best kind of mass drawing, which is quite as much a men-

tal process as a physical one. If one thinks of enclosed substance and works across the whole surface, perfecting his work while considering the parts in relation to the whole bulk, it may be mass drawing even in spite of the outlines.

Water-color painting, and charcoal drawing, like modeling should be done with the idea of representing colored bulk. The three mediums may be used interchangeably and should progress together. The stages suggested for modeling should help pupils to think in terms of mass in all their work.

HERE ARE A FEW PRACTICAL SUGGESTIONS  
AS THE RESULT OF MUCH EXPERIENCE:

In the first and second grades all modeling should be done in the round. In the third grade high-relief or half-round should be attempted. Parts that project from the further side of the figure should be made low, in order to give proper articulation to the body. This will prepare for low-relief in the fourth grade and bas-relief in the fifth, where much experience is generally given in representative drawing. Grade six should continue to model in relief. Because of much drawing on flat surfaces, pupils who reach the seventh and eighth grades have often outgrown their ideas of representing in the round. Therefore, it is advisable for the seventh grade to return to representation in the round. This step is really important because pupils need again the experience of representing the facts of form. Very often the models of thirteen-year-old children present a good appearance from the front or back, but the body has no substance or thickness as seen from the side. While no fault can be found with the drawing of the contour, the figure looks as though it had been rolled flat. This tendency is quite general and argues for a return to the "round."

Each pupil should be provided with at least one pound of clay. After the general size of the bulk has been shaped into action or direction, small unformed pieces should be added for correcting the drawing of the form. Projections are to be made by adding unformed



PLATE III. Work in relief and in the round by sixth and seventh grade pupils.



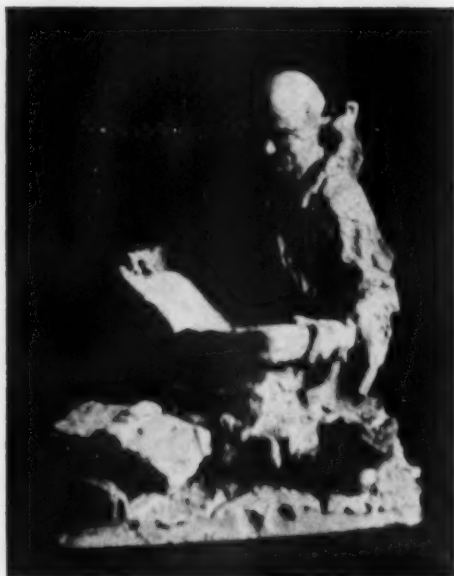


PLATE IV. Work in relief and in the round by eighth grade pupils.

pieces to the proper places and after making them part of the original mass shaping them with the proper form. Adding or taking away pieces as necessary is quite legitimate.

In relief modeling, after the plaque has been formed, a mass of clay should be streaked into the direction of the mass of the object to be represented. After adding projections, etc., the bulk is to be shaped by drawing with the finger, and the form rounded into shape. Care must always be exercised to avoid flattened appearance and square edges on the figures.

If more than one period is required to perfect the model it should be kept damp. When other conveniences are not furnished the model may be kept moist with a wet cloth which is also helpful in keeping the hands clean and the clay moist, or the model may be wrapped in an oilcloth which will be also serviceable in keeping the desk clean. Smoothing or sleeking the model should not be allowed only where necessary for texture. Pupils should always work for expression by thinking of what is to be represented rather than thinking of finish or style.

One of the unfortunate things about modeling is that most of the work must be destroyed so as to use the clay again. Never destroy the work in the presence of the children. Save from each lesson several worthy samples. Some might be allowed to dry out (quick drying cracks the clay) others should be saved and "fired," and one might be cast in Plaster of Paris. The latter operation is interesting as well as valuable for all to know.

Small, insignificant toy-like models should not be tolerated. When figures in the round are attempted they should be of the flat, low type, as for instance an animal lying down or crouching rather than standing. Action, movement, etc., should be represented rather than mere records of the objects. Figures should be compact with as few projections as possible. Wires may be used for supports when needed.

When the class is working in the round from the pose, the figure should be changed frequently so as to be seen from all sides.

Pottery may be made either by building or coiling. In grammar grades patterns should be made before commencing the modeling so as to determine size, shape and ornamentation of the vase forms.

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## Scales for Measuring Results in Drawing

By Jean Kimber

*Supervisor of Drawing, State Normal School, Oswego, N. Y.*



Jean Kimber

ONE morning when I had been supervising in the Training School for about a month, I found on my desk a number of papers. Each proved to be a list of the children of one room with their marks in drawing estimated by the Training Teacher and submitted for my approval before being placed on reports and records. The first I examined were from fifth grade classes. One class, which had a poor teacher, had excellent marks; the other, blessed with a teacher of exceptional ability, ran very low. Evidently something was wrong.

I sent for the teachers who brought the children's work. As I expected, that of the talented teacher was better but she had been too critical—had expected too much. The poor teacher had been surprised at what the children could do—had expected too little. By examining the children's work we were able to find a common basis for comparison and decide on a suitable standard for children of that grade.

In a Training School, where the classes are few and the number of children

limited, occasional comparison of the work is both possible and desirable. But what of the school system where such close contact is impossible? In such cases there must be great variation in marking, which is unfortunate because marks mean much to children and parents as well as to teachers; but this variation represents a difference in standards (due to difference in training, experience and ability of teachers) which is still more unfortunate. Since this is the case, and since actual comparison of the work is generally impossible, it seems important to find some common basis for estimating the value of children's work.

To meet the needs of our school I selected a number of nature drawings by children and labeled them. One, for example, read "Excellent for IV, Good for V, Pass for VI, Failure above VI." These drawings were hung in my room in order, from worst to best, and the teachers were told to study them and to compare the children's work with them. Under this plan I found much less difference of opinion in regard to marks and my teachers developed better ideas as to suitable standards for the different grades.<sup>1</sup>

This series of drawings is a *scale* by which the pupils' nature drawings can be judged. The labels establish certain *standards* which I have arbitrarily set up for my school. It grew out of our

<sup>1</sup> The results have been so good that we shall try a similar plan in other lines of work this year.

needs and, as a scale, it has no value except to me and my teachers. You, out of different experience and in different environment, would perhaps construct a different scale or make different labels; but if we had a sufficient number of drawings and a sufficient number of judges we could ultimately arrange a series which would be of value to us all.

Let us assume for a moment that we have a scale of nature drawings which we have agreed to use and that each of us has a copy of it. What can we do with it?

I. We can measure the improvement of any child in terms which he can understand.

II. We can compare the work of the various children in a class at any time and note their relative improvement.

III. We can compare the work of two classes in different places, can see how they differ, and can discuss possible causes, such as former training, environment and methods of teaching.

IV. We can see what happens if we try different methods, and determine which method gives better results.

V. We can make clear to other teachers, and even to the children, just

what our standards are, and they can see for themselves when their work falls below.

Such things have been done in other ways, but there is reason to believe that they can be done better with a scale. The idea is in line with the newest educational thought. Scientific measurement of educational product is the latest watchword, and already much has been accomplished in arithmetic, writing, and even in English composition. There is already one scientifically constructed scale for testing your work in drawing, made under the inspiration of Dr. Thorndyke of Columbia and described in his article, "The Measurement of Achievement in Drawing."<sup>2</sup> We should familiarize ourselves with this scale, try to use it, and write Dr. Thorndyke the results.

No one claims that one scale is enough. No one claims that all phases of our work can be scaled. But all must admit that some phases of it can be scaled, and that the use of scales would tend to develop the judgment of both teachers and children, and to raise the standards of work in public schools.

<sup>2</sup> *Teachers' College Record*, November, 1913.





# SOMETHING BEAUTIFUL

## The Lincoln Memorial, Washington, D. C.

NOW IN PROCESS OF CONSTRUCTION

THE architect, Henry Bacon of New York, gives the following description of the monument:

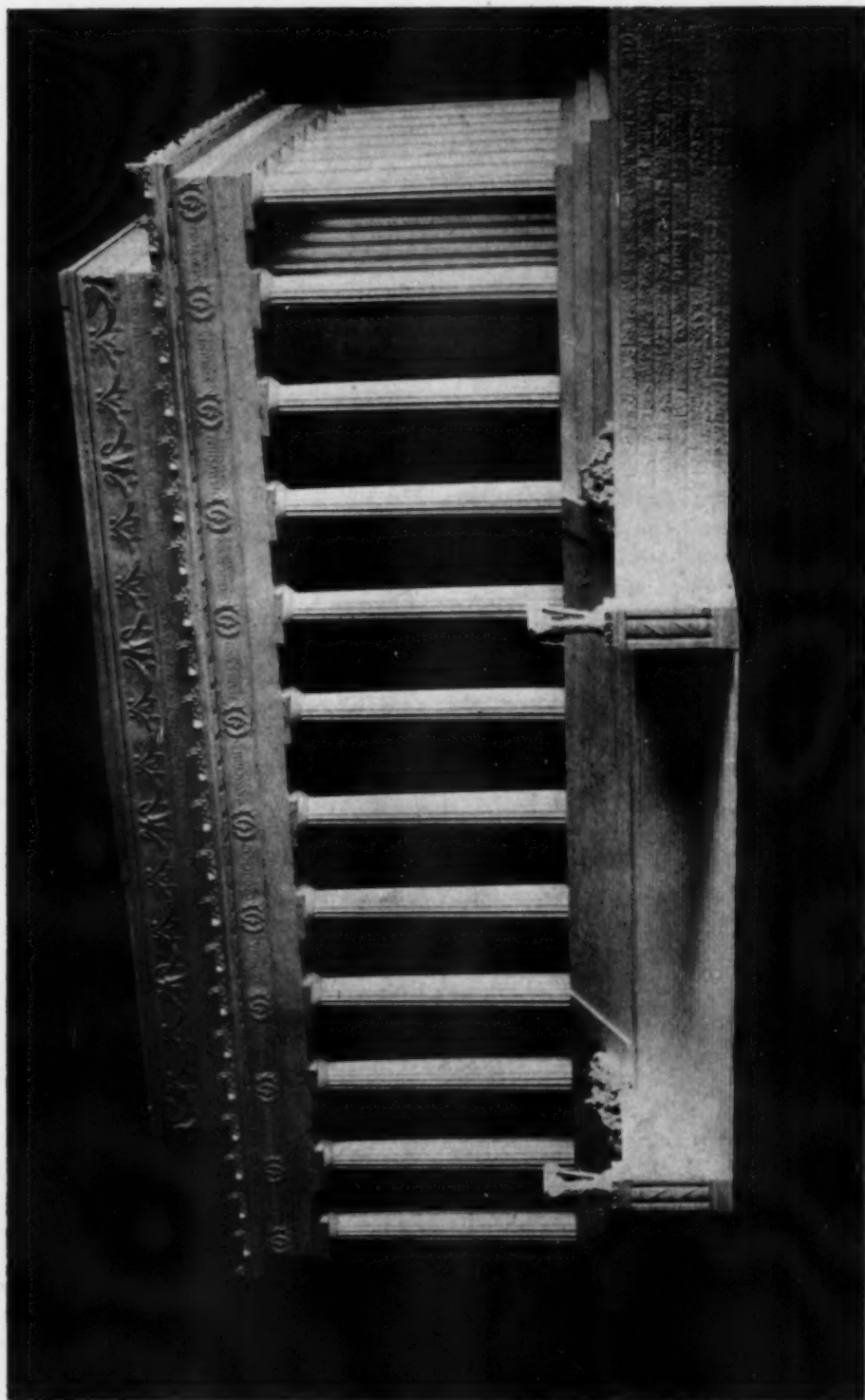
"I propose that the Memorial to Lincoln take the form of a monument symbolizing the Union of the United States of America, inclosing in the walls of its sanctuary three memorials to the man himself—one a statue of heroic size expressing his humane personality, the other memorials of his two great speeches, one of the Gettysburg speech, the other of the second inaugural address, each with attendant sculpture and painting telling in allegory of his splendid qualities evident in those speeches.

"By means of terraces the ground at the site of the Lincoln Memorial will be raised until the same level is obtained as the ground at the base of the Washington Monument. First a circular terrace, 1,000 feet in diameter, is raised 11 feet above the present grade. On its outer edge will be planted four concentric rows of trees, leaving a plateau in the center 750 feet in diameter, which is 4 feet greater than the length of the Capitol. In the center of this plateau, surrounded by a wide roadway and walks, will rise a terrace 16 feet high and 500 feet in diameter, making a total elevation of grade 27 feet above the present grade. On this rises the Memorial to Lincoln, a monument representing the Union he saved by his extraor-

dinary gifts and powers and to which his devotion was supreme.

"On a granite rectangular base is placed a series of plinths or steps, 13 in number, typifying the 13 original states. The top step supports on its outer edge a Greek Doric colonnade of 36 columns, symbolizing the Union of 1865, each column representing a state existing at the time of Lincoln's death. This colonnade of the Union surrounds the wall of the Memorial Hall, which rises through and above it, and at the top of the wall is a decoration, supported at intervals by eagles, of 48 memorial festoons, one for each state in the Union today. The above three features of the exterior design represent the Union as originally formed, as it was at the triumph of Lincoln's life and as it is when we plan to erect a monument to his memory. These cumulative symbols house as their kernel the memorials of Lincoln's great qualities, which must be so portrayed to mankind that devotion, integrity, charity, patience, intelligence, and humanness will find incentive to growth, and by contemplation of a monument to his memory and to the Union the just pride that citizens of the United States have in their country will be supplemented by increasing gratitude to Abraham Lincoln for saving it to them and to their children."

*Reprinted from "Art and Archeology."*



The design for the Lincoln Memorial (Washington). Here reproduced by courtesy of "Art and Archaeology."

# WHAT THE LEADERS ARE DOING

## Good Ideas From Everywhere<sup>1</sup>

MANY TEACHERS ARE FAILING BECAUSE THEY ARE NOT USING ILLUSTRATIVE AND SUPPLEMENTAL MATERIAL. SOME SAY THAT THEY WOULD ILLUSTRATE AND SUPPLEMENT MORE IF THEY HAD THE TIME, FORGETTING THAT THIS IS THE WAY THEY SHOULD USE PART OF THEIR TIME. *Bureau of Education, Washington.*

**R**ESOLVED: That hereafter the good ideas presented in this department of the SCHOOL ARTS MAGAZINE be classified only in the most general way, according to the ages of the children doing the work. In the period of transition now upon us the old terms, Kindergarten, Primary, Grammar, High, are of little value. "Year in school" is more generally intelligible. Moreover, what may be of value to children classed as "grammar" in one town may be of equal value to children classed as "high" in another town. Close classification tends to influence unduly the teacher's judgment as to the availability of a particular project. The situation demands a larger freedom.

### NEW IDEAS FOR TRAINING CITIZENS

"The richest prosperity of a state is the increase of honorable well-bred citizens."

*Luther.*

It is the duty and privilege of the school to aid the home in the production of such citizens. At this moment when an army of eighteen-year-old boys is in training for the European war, should not the teachers of America realize the importance of training her youth to live for their country rather than die for it? At this time when even little children hear of the honors of war, may not we direct their minds to better ways of serving their country? Why should children be taught of Washington's military prowess and never be impressed with the fact that he gave forty-three years of ser-

vice to his country, sacrificing all the comfort and happiness of his beautiful estate on the Potomac, and even pledged three estates as a war fund?

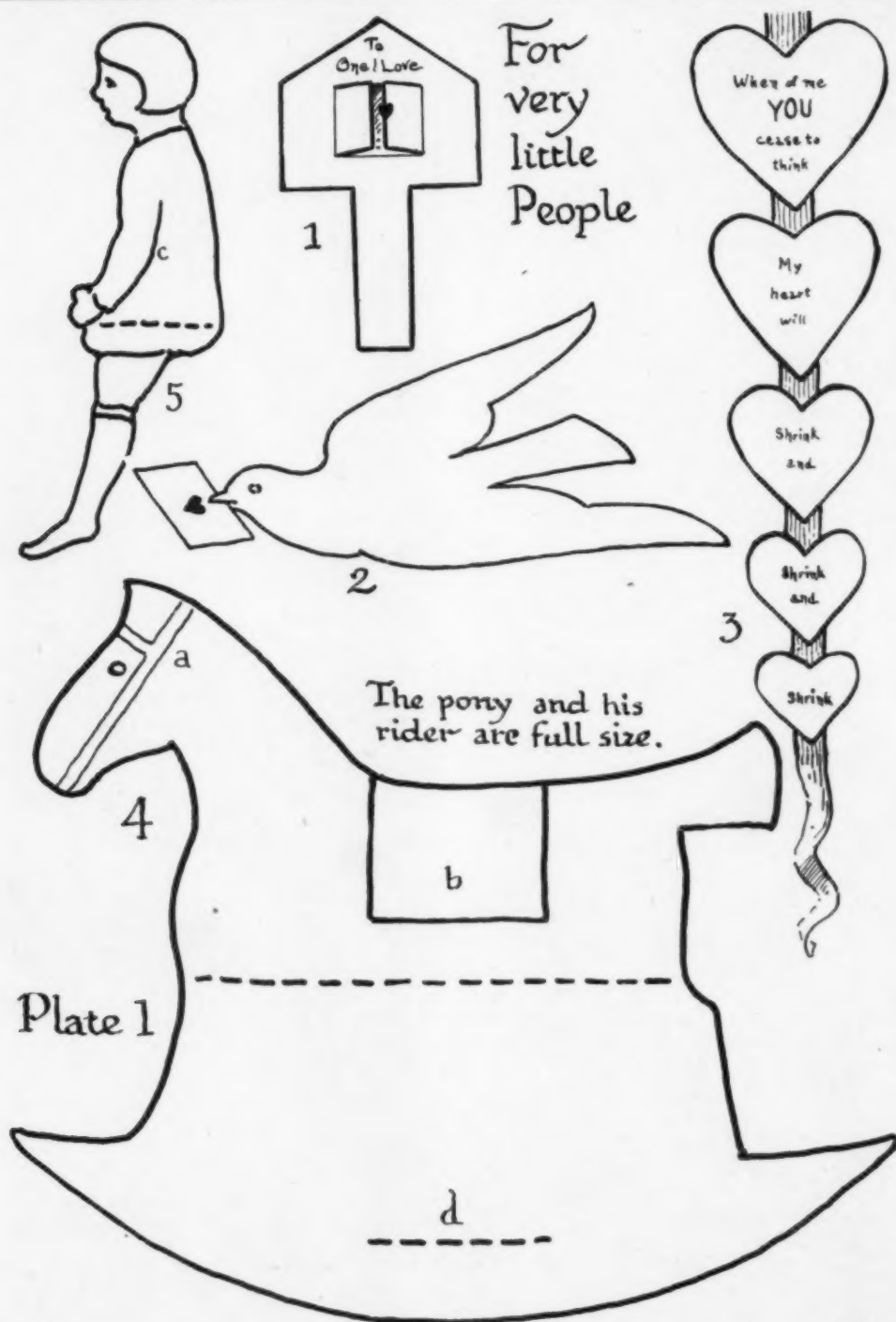
May not knighthood be a basis for developing manly and patriotic qualities, rather than battles with their horrible slaughter and destruction of property? The obedience, courage, respect, loyalty, courtesy, and self-sacrifice demanded of a knight are the qualities we need today.

And may we not give the children a truer conception of liberty? A new idea of liberty may be realized by recalling that in the Declaration of Independence the word *liberty* occurs but once, while the word *law* occurs eight times. In the Constitution, intended to assure the blessing of liberty to all, we find fifty laws. This means that liberty is only possible to law-abiding people, and for the kindergartner it means that freedom rests on obedience to law. Even little children must not "feel the weight of too much liberty."

It is pleasant to find the magazine world extending a helpful hand to the school. *The Youth's Companion* offers to any teacher a silk flag 24 x 36 inches at forty cents, the cost of production. In the market such a flag costs one dollar and a half. It is hoped that teachers will show their appreciation of this friendly co-operative spirit by having these flags in their schoolrooms.

The children enjoy making flags of their own either in water-color or coated papers. Let each child have a skewer as a flag pole and an

<sup>1</sup> The Editor invites contributions to this Department. Brief accounts of successful projects accomplished, with samples of pupils' work will be promptly acknowledged and if published will be paid for in cash. Send them addressed—The Editor, SCHOOL ARTS MAGAZINE, 120 Boylston St., Boston, Mass.





empty spool as a base. The spool may be colored also. S. S. H.

**ST. VALENTINE'S DAY.** Old customs are rare treasures to be carefully preserved. Let the children realize the spirit of this day as well as the mere giving of valentines, by playing postman and carrier-pigeon. The children will enjoy making the valentines shown in Plate I. The doors of the pigeon house, 1, when opened, reveal a tiny bird. The carrier pigeon, 2, holds its letter of love. The string of hearts, 3, offers a lesson in color, size and cutting (without the words). They are easily pasted on a narrow ribbon. S. S. H.

**THE JOY RIDER.** By furnishing patterns of cardboard, like 4 and 5 (with such details as a, b, c and the other markings drawn upon them) the children can trace and cut from manila paper, a pony and his rider. Cut two of each, and paste the duplicate together from the top down to the dotted lines. A brace of stiff paper may be pasted in as a spreader at d, so that the pony will stand and rock. • The boy will sit securely upon the saddle. S. E. B.

**WINTER PLEASURES.** Plate II shows how a primary class in Greenville, Ohio, made use of a dark corner during the month of January. Class exercises in freehand cutting furnished the material. Free discussion resulted in the compositions made by pasting the paper figures to the burlap background. A purist might question the combining of paper, cloth and chalk. But the important point is, what did the children get out of it? If they grew in power why quarrel with a method they will soon outgrow.

**BLACKBOARD ILLUSTRATION.** The lower part of the Plate shows the logical outcome of such free illustration in the upper grades. The photograph came from an eighth grade room, Pittsburgh, Pa., and shows children illustrating their history lessons. Of course, chalk is here the only medium.

**PICTURES OF TOYS AND OTHER THINGS.** Plate III shows as good work as first, second, and third grade children should be expected to do. These drawings from toys, dolls, and other common objects, were made in colored crayon by little people under the

supervision of Annie B. Parker, Reading, Mass. It's a pity they are not reproduced in color.

**CLIPPINGS AS ILLUSTRATIONS.** Plate IV shows pages from a booklet embodying the old rhyme which inspired the cover decorations of the *SCHOOL ARTS MAGAZINE* last year. Here is what Miss Parker has to say of such work.

The themes for the booklets which I sent you, "The Year," "A Long Road," "The Fall of the Year," were suggested to me by quotations in the *SCHOOL ARTS MAGAZINE* for September, 1913. They seemed to me delightfully suited to illustration and to the appreciation of their beauties by childish minds.

The illustrating of poems or original compositions, by means of pictures carefully selected to express the sentiment of the piece and joined with decorative printing to make a well spaced and balanced page has long been a custom in the schools under my supervision in drawing. I know of no other exercise that develops so rapidly a love and appreciation of pictures or power of discrimination as this.

I assigned "Through the Year," to the sixth grade classes, but found the subject a little difficult for them as they seemed not quite mature enough to grasp the significance of the different months.

Miss Seegmiller's charming rhythmic lines on "The Long Road" appealed at once to the children in the seventh grade and they searched with the utmost enthusiasm for suitable pictures, cutting and fitting them to the right size and shape for the pages. Many of the pictures were cut from magazines but colored birthday cards and postcards were very popular. Some of the pupils found snapshots which expressed the idea of the lines. One boy who has used a camera for a year or more, provided his illustrations from views taken on a vacation trip to New Hampshire and Vermont. The size of the prints was well adapted to the spaces and the subjects were in several cases most fitting to the word pictures. Many children brought in more pictures than they could use and shared liberally with those less abundantly supplied with material.

A great deal of credit is due the grade teacher, Miss Mabel Williams, whose encouragement and supervision continued the interest to the end of the last neatly finished page.

The general topic, "The Fall of the Year," was given to eighth grade classes and these older pupils not only cultivated their taste in art but in literature also. They were not assigned any particular poem but were required to find and choose poems most appropriate for illustration, and that brought out the different aspects of the season, as harvest, customs and festivals, the fall of the leaves.

**VALENTINES CHILDREN LIKE TO MAKE.** Plate V shows nine good designs for children of different ages and temperaments.

1. *Magic Hearts.* By using Dennison gummed hearts and gummed letters this can



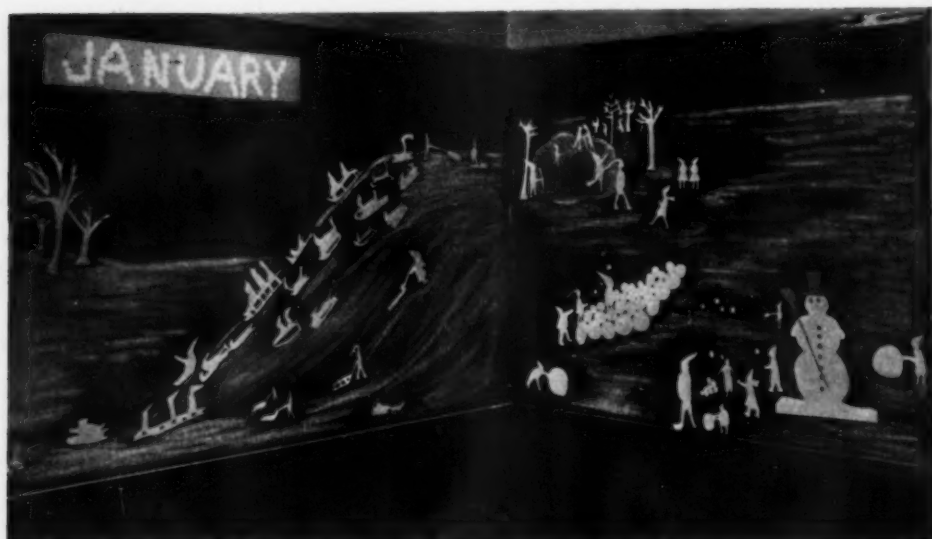
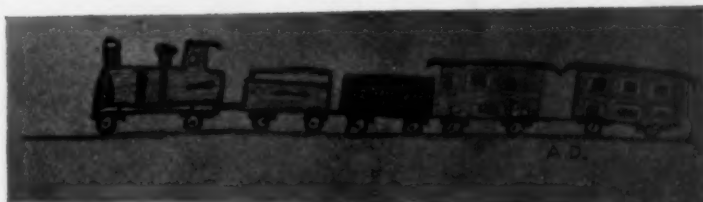


PLATE II. (1) A dark corner made interesting by second grade children, Greenville, O. Photograph from Anna Bier Supervisor. (2) Illustrative drawing by eighth grade children, Pittsburgh, Pa. Photograph from C. Valentine Kirby, Supervisor.

be made by children six or seven years old. Paste eight hearts on a narrow ribbon. Turn it over and paste another on the back of each. Paste on the letters as indicated. The dotted

letters, inverted, are on the other side. When the ribbon is held taut and twisted so that the hearts revolve rapidly, the legend is evident. This valentine proved to be the most delightful



341 PLATE III. As good pictures of objects as children under nine years old can be expected to make. *Originals from Annie B. Parker, Supervisor, Reading, Mass.*



PLATE IV. The cover and five pages from a booklet by sixth grade children, Reading, Mass. One way to use clip-pings educationally. Notice the variety in the arrangement of the pages. Originals from Annie B. Parker, Supervisor.

ever made by second grade children under the instruction of Linda S. Connelly, Upper Montclair, N. J.

2. *An Honest Message.* This came from Asasys C. Smith, a little girl in Evanston, Ill. Lifting the outer heart one finds beneath:

I don't want you for a beau  
Or a sweetheart, oh, no, no;  
Will you be a friend of mine?  
I know 'twould please St. Valentine.

3. *The Owl of Hearts.* The wings fold backward on the dotted lines. Beneath them appear the words: "Who will be my Valen-

tine?" The idea for this one came from Abraham Magni, Grade III, Westerly, R. I.

4. *A Heart and Its Key.* The heart of red paper, with a key cut from gold paper, attached to it with a bit of red ribbon, with "My gift to you," on the back, is easily made by children in the fourth grade. Alice Stowell Bishop of New London, Conn., contributed this design, and *The Sad Heart* (7).

5. *The Happy Heart.* A heart of paper, to which is attached a little envelope containing the message, is shown here and at 7, with addi-

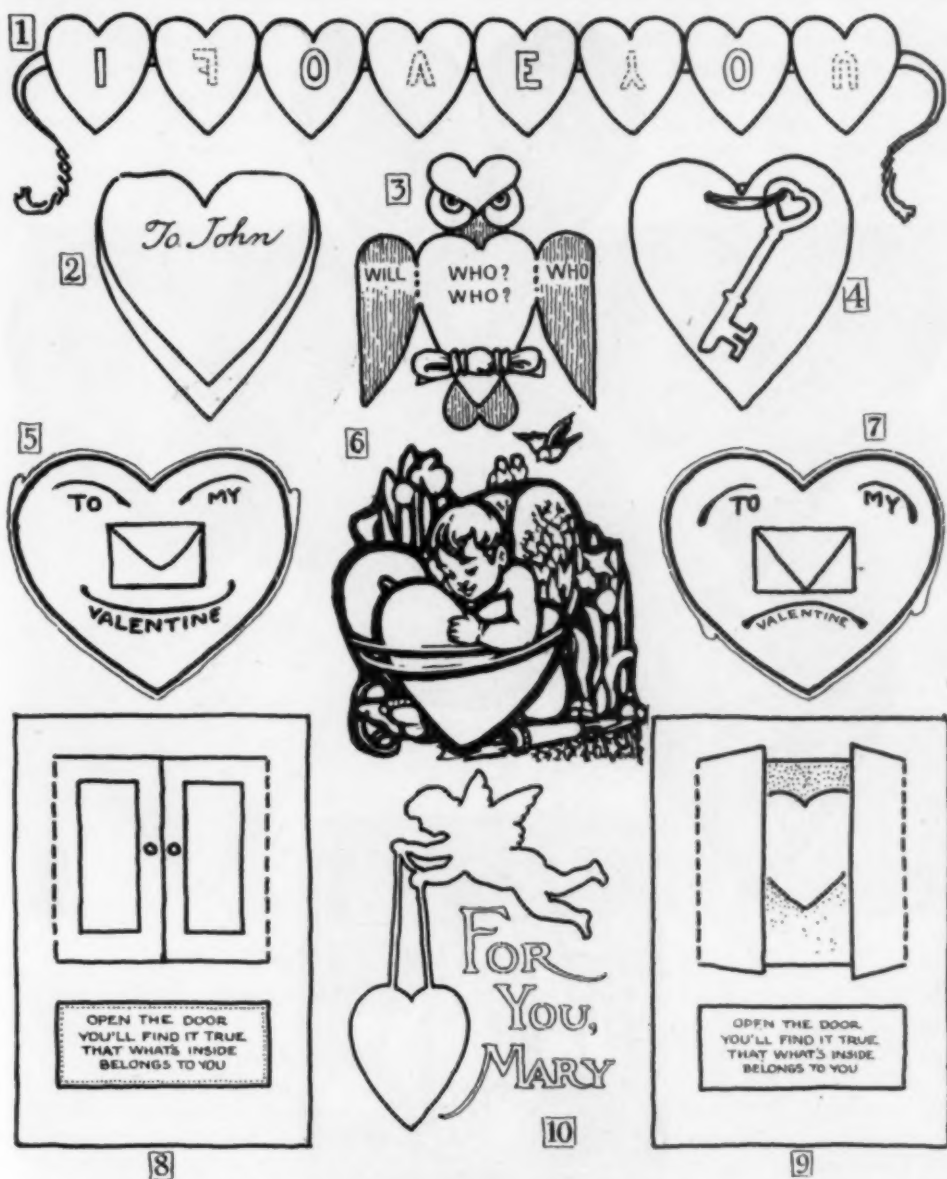


PLATE V. Designs for valentines for all sorts of boys and girls from seven to seventeen years of age. See text.

tions to suggest faces. This idea came from George Sontora, Grade IV, Westerly, R. I.

If you can my message spell  
Then you'll know I love you well.

These were the words of greeting. Notice

how the happy and sad effects are produced. Even the angles of the flap of the envelope help in producing the expression.

6. *Cupid, the Binder.* This design is from a card copyrighted and offered for sale by



PLATE VI. Ginger cakes for a Valentine Party. Designed by Leopoldine Kolba of Vienna. Reproduced from International Studio.

Marie E. Gurnee, of the Bluet Press, Brooklyn, N. Y. With it were the words:

Cupid works with tested twine  
And neatly binds your heart and mine.

I wouldn't dare, I'm sure, would you?  
Such loving work to fain undo.

8. *The Opening Doors.* This design comes from Alice Stowell Bishop, New London. It



may be made as a card, the doors being cut on three sides and folded on the dotted side, with a piece of dark paper bearing a red heart pasted behind them; or it may be made on an easel, the two parts of the same size, and folded at the top to form a hinge. In this case the heart is

German valentines in the edible class. Perhaps domestic science classes might like to attempt these. The ornament can be added with "powdered sugar cream" and a brush. These designs for ginger cakes were made by Leopoldme Kolba, of Vienna.



PLATE VII. A Valentine Party at Denison House, Boston.

painted on the inside of the support. Compare 8 and 9

10. *Love's Gift*. This design, cut from red paper, pasted on white, comes from Laurena Skinner, Supervisor, Watervliet, N. Y. The lettering is to be colored.

Isabel M. Fraser of Buffalo, N. Y., finds that children love to perforate designs on paper, as indicated in the design at 10, the background for the heart. Decorative borders made in this way quickly become popular.

**EDIBLE VALENTINES.** A Connecticut Supervisor of Drawing says she gives no gifts now at Christmas or any other time, except such as can be eaten! Plate VI shows some

**A VALENTINE PARTY.** Such cakes would be especially appropriate for such a party as that at Denison House, Boston, a photograph of which appears as Plate VII.

**APPLIED OBJECT DRAWING.** Plate VIII shows three examples of good work. The hat, from a booklet on school clothing, is by a fourth grade girl. The jar, from an alphabet book, is by a fifth grade boy. The poster is by a sixth grade girl. The letters were first cut from paper, then arranged properly, and traced. This work was done under the direction of Harriet S. Palmer, Pueblo, Colo.

**OBJECT DRAWING FOR BEAUTY.** There comes a time in the progress of the child

when he can be interested in still life, from the technical point of view,—as exemplifying good space division and notan. Charlotte Calkins, Supervisor of Drawing, Grand Rapids, Michigan, has succeeded in reaching this point with

The Aguadilla work interested me immensely. The special teacher, Ernest Perrin, was a mere boy, in high school two years ago, and with no training beyond the four-year course there. The methods and ideas he evolved seemed to me quite remarkable, for such a lad set down suddenly as supervisor in a small town, with

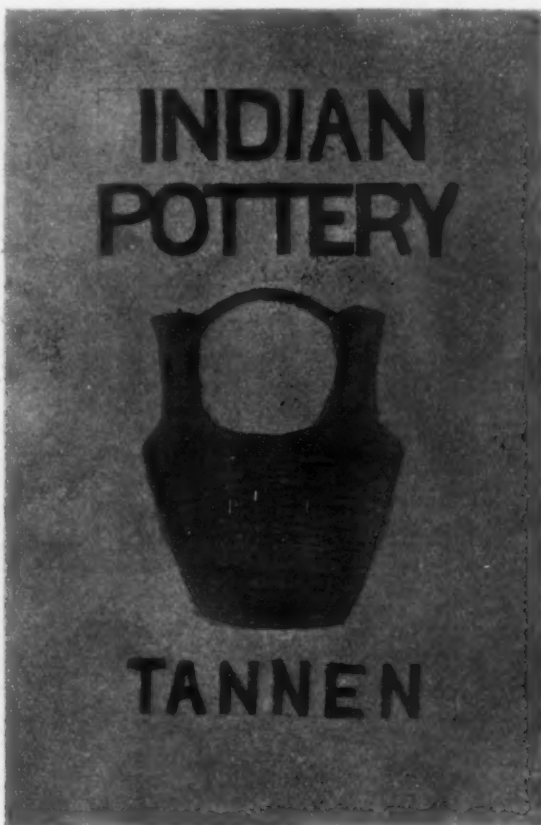


PLATE VIII. Sheets involving object drawing. Fourth, fifth, and sixth grade work, Pueblo, Colo. *Originals from Harriet S. Palmer, Supervisor.*

children, somewhat earlier than usual, if one is to judge by such results as those shown in Plate IX. This is remarkable work in charcoal for fifth grade pupils. Few high school pupils, the country over, can do so well.

**BOOKLETS FROM PORTO RICO.** Plate X shows some remarkable work from pupils under a remarkable man. Here is what Floy Campbell, who sent it to the SCHOOL ARTS MAGAZINE has to say about it:

no knowledge of the language, little co-operation from the teaching corps in general, and only two visits from his general supervisor during the year. Above the sixth grade, the work sent in was very uneven in quality, for his pupils were often older than he was and it was not easy to command obedience. They are hard to manage even for an old hand like myself, and he was left with no other teacher in the room to keep order during the drawing lesson. Most of the work you get is representative in quality, but the coffee and cocoa booklets are far inferior to the ones I sent to Kansas City. You will, I hope, be interested in them for the manner in which he has woven the required perspective and object drawing

into one complete whole. The use of paper-folding in the Hiawatha booklet seemed to me especially original and ingenious, too. And the manner of building up poster-designs from paper-cutting and coloring, adapted

ferred to was by Ismael Casaldue. Plate XI shows clippings from three of its pages. Plate XII shows the cover. This was made by

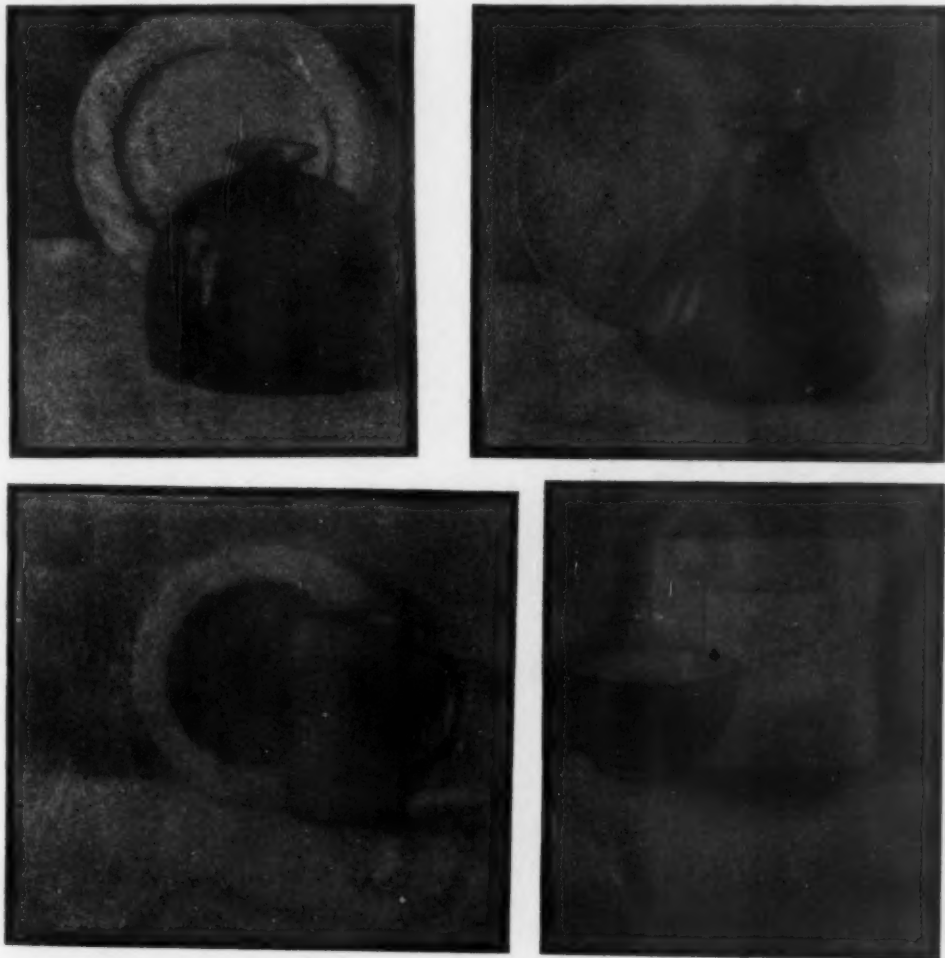


PLATE IX. Remarkable work in light and shade in charcoal by fifth grade children, Grand Rapids, Mich. *Originals from Charlotte Calkins, Supervisor.*

to the very short drawing periods, from the third grade up, struck me as excellent. I wish he could keep on teaching.

Again, and more keenly than ever we regret the lack of color in the reproduction. "The cover of the Columbus booklet is a view from the school *patio*, showing the spot where Columbus really did land." The cocoa booklet re-

ferred to was by Ismael Casaldue. Plate XI shows clippings from three of its pages. Plate XII shows the cover. This was made by

*Ernest Perrin, himself, as a demonstrative*

*lesson! Other booklets made under Mr.*

*Perrin are as follows:*

*2nd Grade. CORN: HOW IT GROWS.*

*The whole history illustrated. In color.*

*2nd Grade. THE STICK FAMILY.*

*The history of a family. Worked out first with splints,*

*then drawn in colored crayon.*

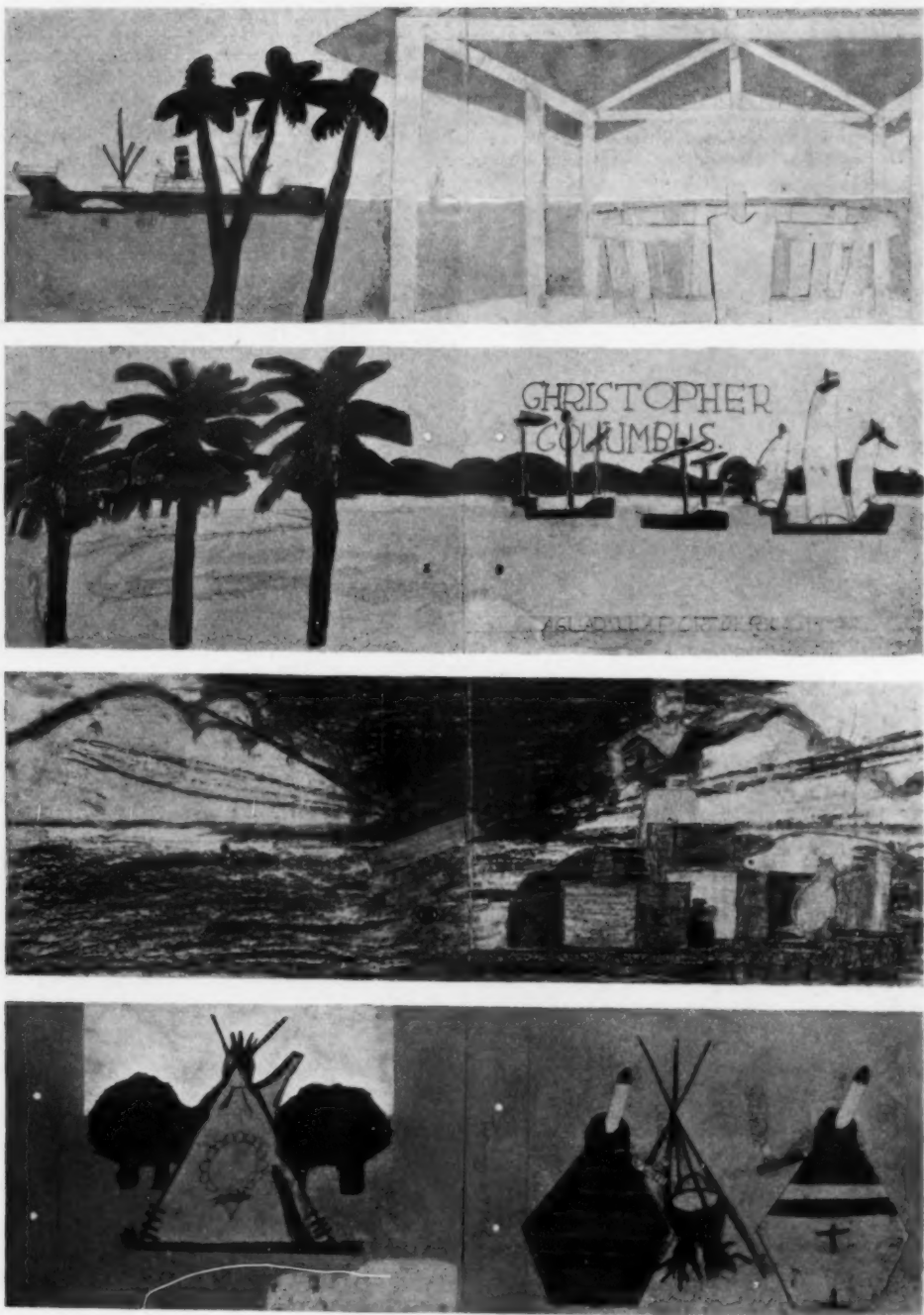


PLATE X. Three booklet covers by Porto Rican children instructed by Ernest Perrin of Aguadilla. These are the work of sixth and seventh grade pupils. Below are two pages from a second grade Hiawatha Booklet. *Originals from Floy Campbell.*

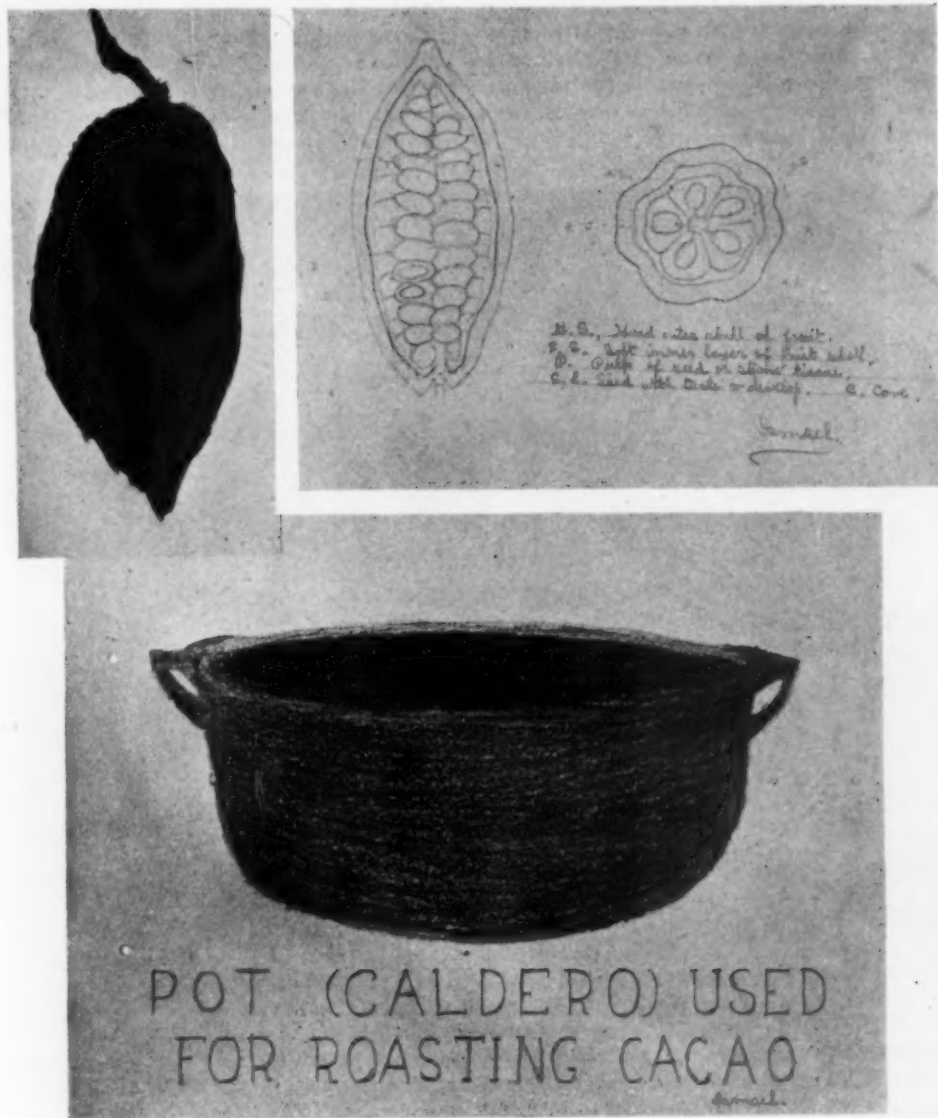


PLATE XI. Three illustrations from a booklet on Cocoa, by Ismael Casaldue, an eighth grade pupil. *Original from Floy Campbell.*

### 2nd Grade. THE SENSES.

A series of original pictures illustrating touch, taste, smell, sight, and hearing.

6th Grade. A PORTO RICAN SEAPORT.

An eighteen-paged pamphlet in the form of an illustrated letter describing Aguadilla. Bound in cardboard.

8th Grade. A CUP OF COFFEE.

The history of coffee-making fully illustrated.

*8th Grade: INTERIOR DECORATION.*

AS APPLIED IN PORTO RICO.  
Colored Plates and text.



**BEAUTIFUL VALENTINES.** The older children should aim at something a little better than the youngsters can achieve. No supervisor has done more to promote fine valentine work in the upper grades than Rosa B. Griffith of Terre Haute, Ind.

correlation of St. Valentine's Day with the drawing work. The first step is to give the children a little history of its origin and development. The second lesson is a study of the commercial valentines showing the two distinct classes, and a comparison to determine which

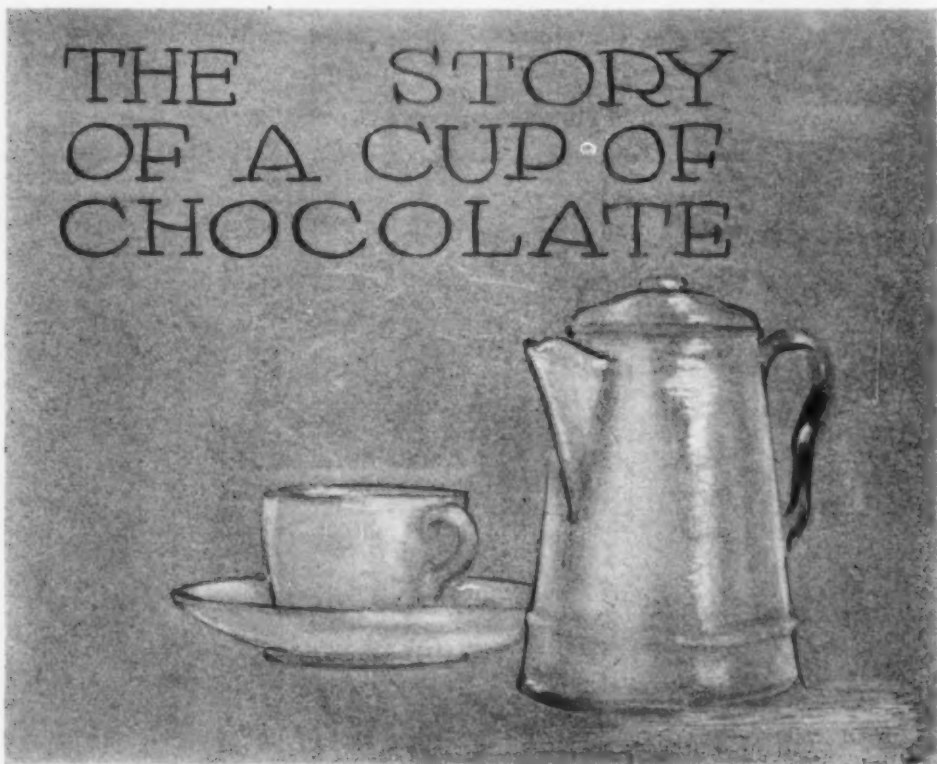


PLATE XII. A demonstration lesson combining object drawing and lettering. By Ernest Perrin, Aguadilla, P. R. Original from Floy Campbell.

Miss Griffith says:

"St. Valentine's day!—and some people proudly say, 'We pay no attention to it.' It has always appealed to me as a beautiful idea with some discouraging applications. It is a ceremony partly heathen, partly Christian, in its origin and details. It is wholly heathen yet in the brutality and coarseness of the so-called comic valentine, and a Christian one expressed somewhat heathenishly in many of the so-called pretty ones.

"For several years we have emphasized

class, the pretty or the comic, best expresses the finest, truest meaning of St. Valentine's Day.

"This second step of the work shows that the little children, up to grades four and five, love to get valentines, the more the better, ugly or pretty. The whole joy seems to be in the getting. They can be taught discrimination.

"In the upper grades the realization of the sting of the comic begins to manifest itself, and they prefer the so-called pretty ones, but like a certain great literary character, they prefer

ugly attention to none at all. If they send a comic valentine it is to them a fine practical joke.

"The consciously malicious application of the drawing and verse rarely begins until the High School age.

"From this knowledge we formulated the purpose for our work. The purpose of any work, if no more than valentine making, becomes its key note, and the vitalizing element that forces it to a successful conclusion. We

enough either in form or symbolism to children.

"Our present processes considered are: Learning to draw the real emblem; learning its real color; learning its symbolism, and applying these to our purpose in a realistic form. This gives a chance for definite color study, for the study and memorizing of real forms and an adoption of the natural lines of grace and beauty all nature possesses. If one flower is used in many ways by every grade in the city it gives the best chance to memorize for all

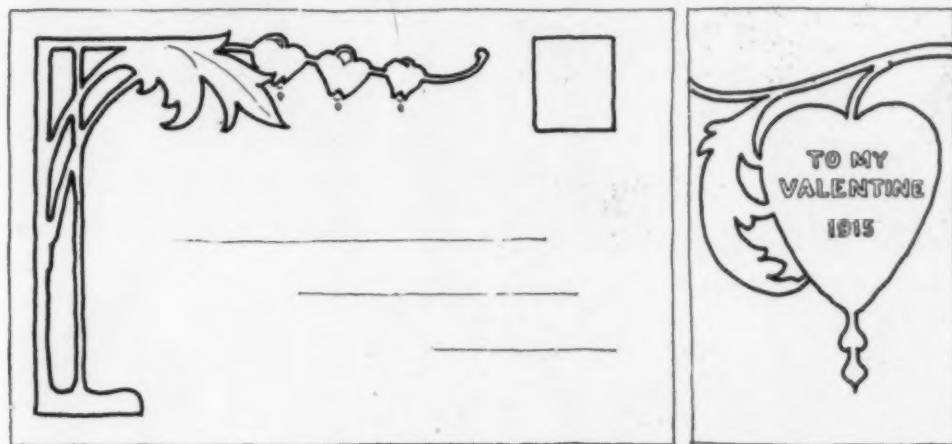


PLATE XIII. A design for an envelope for a St. Valentine message, and a valentine. *Originals from Rosa B. Griffith, Terre Haute, Ind.*

determined to teach the children that St. Valentine's Day is a great opportunity to show good will, and that fine feeling can only be expressed in beautiful form. Not much was said about the ugly valentines. It is so worth while to make the child see that every art product must symbolize some fine act, thought, or purpose.

"Since symbolism helps so much, the next step is to lead the children to select the colors, forms and materials best adapted to express love and good-will to our friends. The so-called pretty ones may be searched. Some of them contain five or ten emblems of love all tangled together. This leads to a discussion of simple, forceful expression by the emphasis of one emblem, one flower, one color scheme.

"Several years ago we tried to conventionalize all of our decorations. It does not mean

time some flower form and color harmony. One year it may be violets, another roses, etc. Our most enthusiastic year we used, in our own way, the bleeding heart. We liked it because it isn't often used that way. Independence of thought communicated to three hundred teachers and eight thousand children makes them very valiant and enthusiastic. We liked the bleeding heart because it is very graceful, and its green and red suggested continuance of good will and much love. The love of beauty and kindness lies deep in the human heart, very deep, and over it lies a hundred race cruelties, that knowledge and enthusiasm can so easily sweep away.

The teachers may always be counted on for enthusiastic work, if in each grade meeting the problem is definitely presented, the purpose of the work well stated, and each teacher is

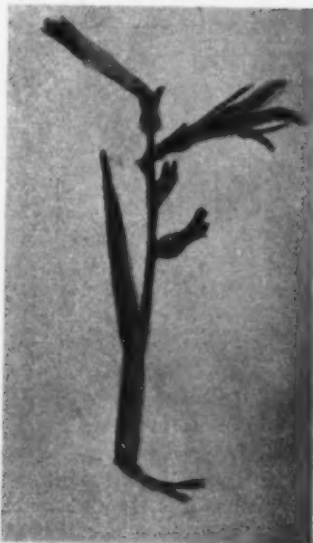
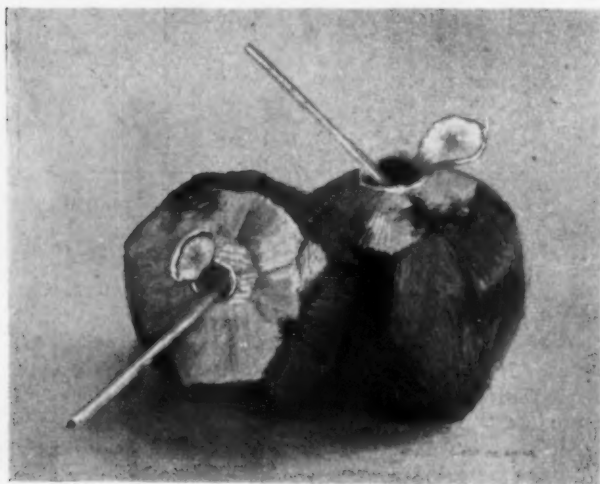
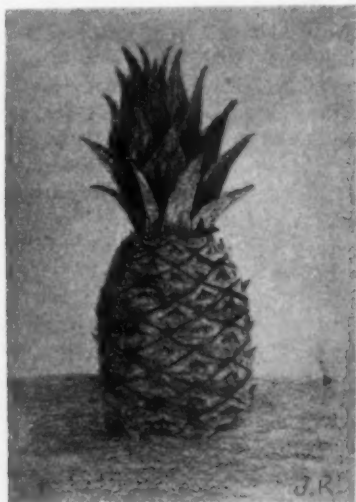


PLATE XIV. Original studies from Nature, by Julio Ros, a nine-year-old Porto Rican boy who entered school at eight and did the drawing work of grades III, IV, and V, that year. *The originals, in color, were sent by Floy Campbell.*

given a sample of the kind of work to be done.

The first year we took up the problem seriously both teachers and pupils became so interested in valentine making and tinting that our county neighbors and some of the parents began the work. Many parents had the children make the favors for valentine parties. The children were encouraged to make original

forms and verses, and also to tint some of the penny printed forms sent from the office.

The following were some of the verses sent out, with designs for coloring:

Love is sacrifice they say—  
May my greatest joy to-day,  
Be some service kind and true  
That may show my love for you.

This was the valentine postcard:

Whate'er you do,  
Whate'er you say,  
May it bring  
Good luck to-day.

Love be with you, my valentine,  
Forever and a day.

Oh daffodils! Oh daffodils!  
Whose heart of gold the sunshine fills—  
Thou brilliant messenger of Spring,  
New life and joy to you shall bring.

Envelope making is a pleasant and necessary adjunct to valentine making and the children create and tint many varieties."



PLATE XV. Applied model and object drawing. Illustrations for Nursery Rhyme Books made by eighth grade pupils for first grade pupils. *Originals from Harriet S. Palmer, Pueblo, Colo.*

Do you not think it fine, my dear,  
To have a chance, once a year,  
Given by St. Valentine, to say  
"I love, I love you, every day."

The following verse was sent out to suggest original valentine forms:

The flowers may come,  
The flowers may go;  
But in my heart  
Each day shall grow  
A loving tho't of thee.

This year the jonquils and daffodils will be used as the supervisor's suggestions to the teachers and some such form as the following may be printed for tinting:

The illustrations in Plate XIII show designs for a valentine, and for an envelope for a valentine making use of the "bleeding heart."

**WORK FOR GIFTED PUPILS.** The emphasis just now seems to be on work for the delinquent, deficient, defective pupils. That is commendable, of course; but let us not forget the active, bright, gifted pupils. James Bryce once said that in his opinion the greatest defect in the American public school system is its failure to provide for the training of children foreordained to be leaders. Such children should be recognized early and fed full all the time. Plate XIV shows work of a Porto Rican



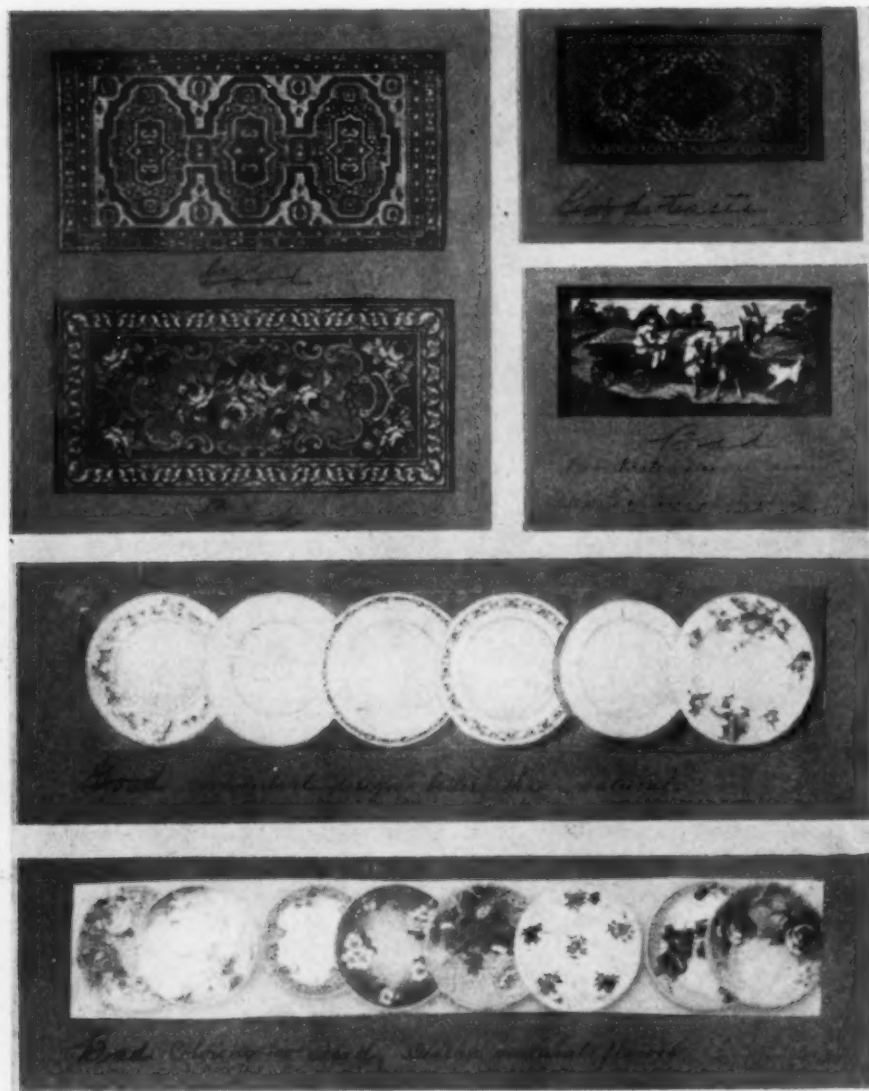


PLATE XVI. Clipped illustrations used in developing appreciation of good things, in the eighth grades, Pittsburgh, Pa. Photographs from C. Valentine Kirby.

boy who entered school when eight years old, not knowing a word of English, and who completed, brilliantly, that first year the work in drawing for grades III, IV, and V. The Porto Rican schedule seems to be more flexible than ours. Perhaps because it is younger!

ILLUSTRATIONS FOR THE LITTLE FOLK. Applied object drawing is sometimes pursued with greater zest, by pupils of twelve to fifteen, when the aim is an illustrated booklet for the first graders. Plate XV shows two illustrations from booklets of this sort made by



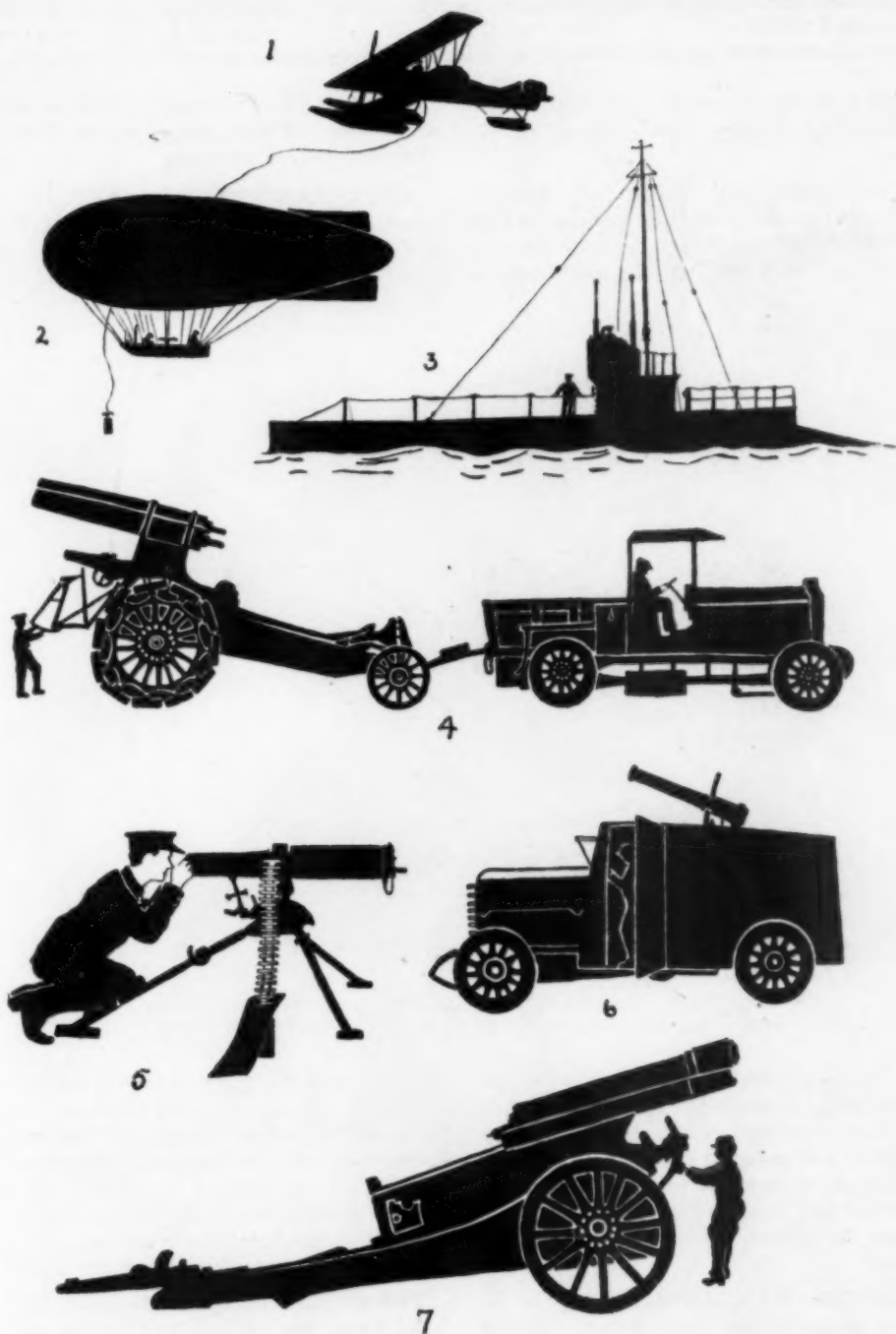


PLATE XVII. Some of the terrible modern instruments of slaughter. 1. Sea plane attacking with pendent bomb. 2. Dirigible air ship. 3. Submarine. 4. Siege gun. The kind used at Liege and Namur. 5. Maxim machine gun. 6. Armored automobile with machine gun. 7. Field mortar gun. *Original drawings by Grace E. Hackett.*

pupils in Pueblo, Colorado, under the direction of Harriet S. Palmer. The originals were in color.

**CLIPPINGS FOR TRAINING TASTE.** Plate XVI shows the sort of material used by C. Valentine Kirby, Director of Art Education, Pittsburgh, Pa., in the eighth grades throughout

ments of death have been simplified as much as possible. In each case a man has been introduced, to give the scale.

**UNCLE SAM'S BIRD.** Plate XVIII reproduces a photograph from life by Mr. H. W. Nash of Pueblo, Colo., of the head of a golden eagle. Sometimes this bird and sometimes the bald



PLATE XVIII. Uncle Sam's Bird. The portrait of a Golden Eagle, photographed from life. Copyrighted, 1908, by Herman W. Nash, Pueblo, Colorado.

the city, in developing an appreciation of the better things in house furnishing. The pupils clip from advertisements, catalogs, etc., examples of bad and good things, make a careful comparison of them, guided by the principles of design, and make well arranged sheets containing the clipped illustrations, with notes as to each.

**MODERN WAR MACHINES.** In response to the written requests from different parts of the country, we print for our readers Plate XVII drawn to order, in ink, by Grace E. Hackett, one of the Boston Supervisors of Drawing. In the Plate these terrible instru-

eagle is regarded as the prototype of the American Eagle of our national emblazonry. This particular bird seems to be a fairly satisfactory embodiment of the dignified, high-powered, watchful-waiting spirit of the country at the present time. Perhaps the Plate will help in the production of beautiful school work during February, in honor of Washington and Lincoln.

**THE EVERGREENS.** Cedars, Firs, Hemlocks, Pines, Spruces, and such like are excellent objects for pen and ink rendering. Plate XIX shows a hard, or pitch pine well interpreted by W. S. Rice of Oakland, Calif. This is the third in the series of Plates he has drawn



PLATE XIX. "Who leaves the pine tree, leaves his friend." "Who liveth by the rugged pine, foundeth an heroic line." Original pen drawing by W. S. Rice, Oakland, Calif.

for the SCHOOL ARTS MAGAZINE. The first, a cypress, appeared in the October number; the second, a palm, in the November number.

**PICTORIAL COMPOSITION.** The utilization of all acquired pictorial elements in the making of posters, head-bands, illustrations,

Plate XX gives the drawings for three simple objects of proven value, by Wm. S. Rice of Oakland Calif. Here is what Mr. Rice has to say about them.<sup>3</sup>

**VII. A HAT PIN.** The Hat Pin is a useful problem to utilize small pieces of scrap



PLATE XX. Pictorial Compositions by pupils of the Chicago School of Applied and Normal Art. Photograph is loaned by Emma M. Church, Principal.

etc., is the logical outcome during the last years of school life, of elementary freehand drawing. Plate XIX gives five excellent examples of such work by pupils in the Chicago School of Applied and Normal Art, under the direction of Emma M. Church. Notice the good space division, and the breadth of treatment. The center of interest is well accented in each case, with a treatment appropriate to the medium used.

#### GOOD PROBLEMS IN METAL WORK.

<sup>3</sup>Problems I, II, and III, appeared in the September number; IV and V, in the October number; VI, in the December number.

metal, of which a great many accumulate during the term's work. Two methods are shown by which half-round jewels may be set in a very simple manner.

No. 1. The inexpensive jewels most used are Cat's eyes which may be had at Japanese stores at 2 for 5 cents, and Venetian buttons. To set the Cat's eye, make the design fit the stone. Use two pieces of 23 gauge copper. Surface and anneal one of them and glue the pattern on the under side of the metal. Then

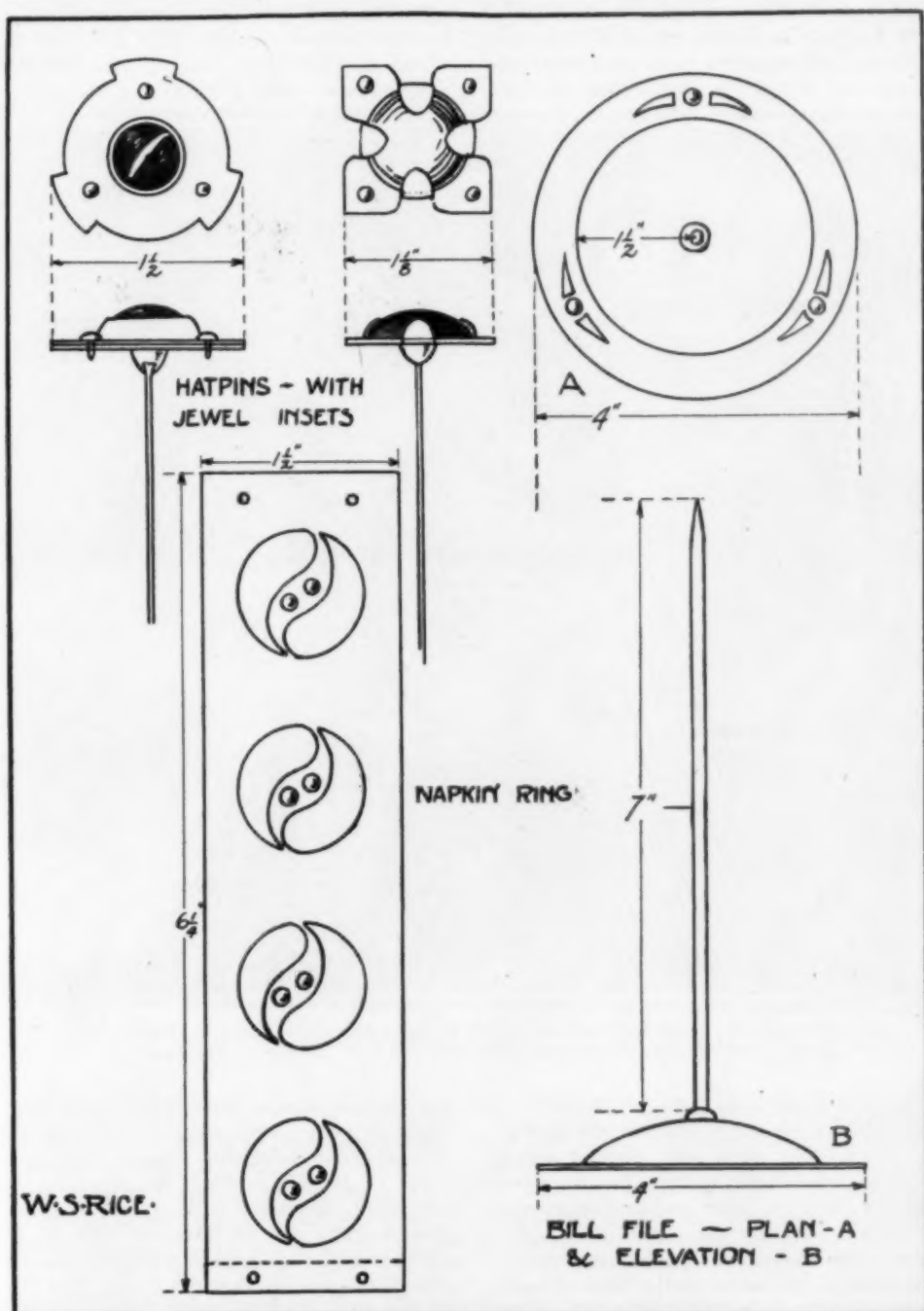


PLATE XXI. Three objects in metal, workable with a limited equipment. By Wm. S. Rice, High School, Oakland, Calif.



take a small ball peen hammer and pound a round depression in the center of the metal. This can be best done by putting a small piece of gas pipe in the vise and driving the metal

(which is an ordinary hat pin which one may buy in the stores at 2 for 5 cents). The end of the pin should be spread a trifle with the rivet hammer while being held in the vise so

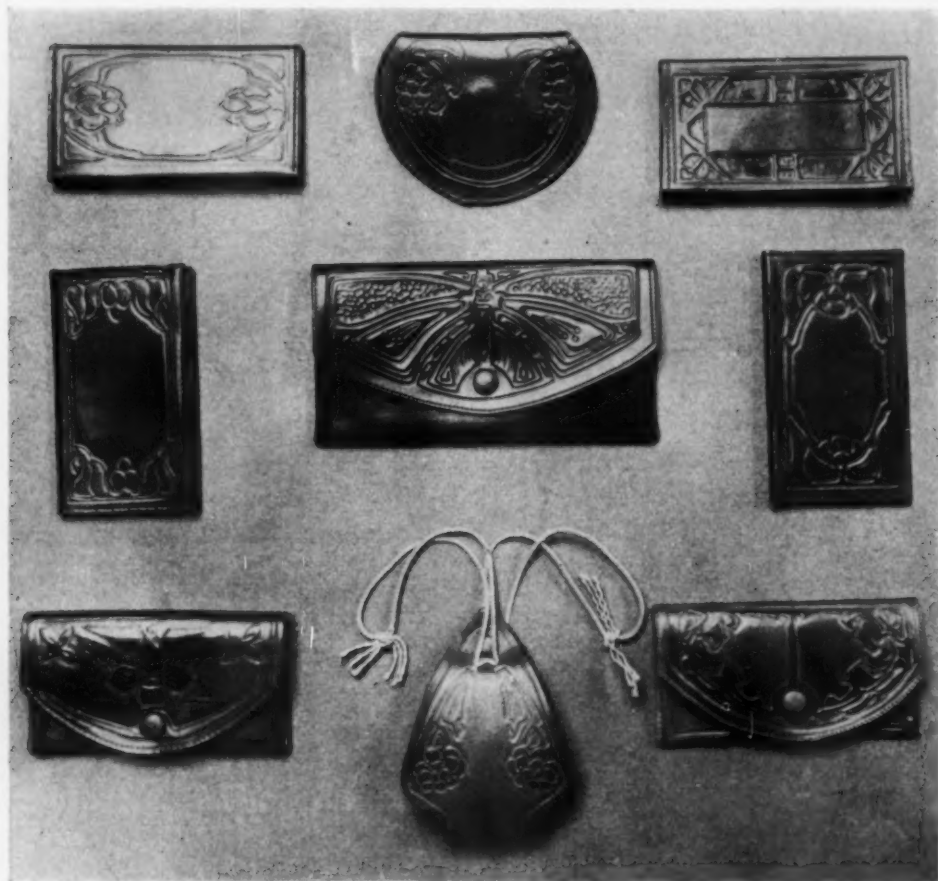


PLATE XXII. Some first class leather work by high school pupils taught by Deborah Carter, Pittsburgh, Pa. Photographs from C. Valentine Kirby, Director of Art Education.

into this with the ball peen. Next, drill the four holes for the rivets and also one through the raised dome. Saw out a circular hole in the dome just a trifle smaller than the stone. File and emery the edges and prepare to rivet the upper piece to the under piece. Drill holes in the under piece and hammer around depression in the center of the piece of metal with a round end punch. Drill a hole in the center of this small dome and insert the pin

that it cannot slip out through the drilled hole. Solder the pin securely, and then rivet the top piece on to the under piece containing the pin.

No. 2. In this problem the operation is more simple, inasmuch as it requires only one piece of metal and no riveting. The pin is soldered on to the metal in the same manner as described for problem 1, hat pin; and the prongs bent over the jewel with a pair of round nose pliers.

Venetian glass buttons are very effective for this kind of treatment, and are not very expensive.

hardwood block slightly depressed by blows from the ball peen hammer. Sharpen the wire by filing. Fasten the opposite end of the


			
	1	M	15 Daubigny. 1817.
Bartoldi. 1834.	2	T	16
Lanier. 1842.	3	W	17
	4	T	18
	5	F	19
	6	S	20
Dickens. 1812.	7	☿	21 Meissonier. 1815.
Ruskin. 1819.	8	M	22 George Washington. 1732.
	9	T	23
	10	W	24 Winslow Homer. 1836.
	11	T	25
Abraham Lincoln. 1809.	12	F	26 Vedder. 1836.
	13	S	27 Longfellow. 1807.
St. Valentine. about 270.	14	☿	28
<div>  <div>FEBRUARY 1915</div>  </div>			

PLATE XXIII. A blackboard calendar for February. By Mr. Bailey.

VIII. A BILL FILE. For this problem you will need a piece of 18 or 20-gauge copper, 4" square, for the base, and a piece of 3-16" copper wire, 7" long, for the "spike." The problem is very similar to the hat pin. The stand is first made. Draw with compass two circles, one 2" in diameter, the other  $\frac{3}{4}$ " in diameter. Beat the depression down from the under side of the metal by laying it on a

wire in the vise, and spread the end by tapping with the riveting hammer. Punch a small depression in the under side of the metal where the "spike" is to be fastened, and drill a hole through the center of it. Slip the wire through and solder.

IX. A NAPKIN RING. Surface a piece of 20-gauge metal 6" long and 1 3-8" wide. Glue upon it the design and saw pierce same,

and drill holes. The design may be made very effective by raising small "buttons" in places. Remove the pattern and anneal the metal. Bend it around over a piece of gas pipe held in the vise by means of the rawhide mallet, and then rivet the two ends together. File the edges perfectly true and then emery them.

**GOOD PROBLEMS IN LEATHER WORK.** Plate XXII shows a few of the many beautiful objects in leather now being produced in the high schools of Pittsburgh, Pa., under the direction of C. Valentine Kirby. Notice the adaptation of the lines of the decoration to the lines of the structure; the good drawing with the tool; the large areas of un-tooled leather, where the lustrous surface has a chance to show its beautiful texture. Such design really enriches the object. This work was done by pupils of Deborah Carter.

**THE FEBRUARY CALENDAR FOR THE BLACKBOARD.** Plate XXIII. As a birth month February seems to have been popular

with the great. In addition to the names given in the blackboard calendar for the month, those of Guercino (2nd), Darwin (12th), Galileo (18th), Copernicus (19th), Lowell (22nd), Mesdag (23rd), Victor Hugo (26th), and many others, might have been added. The bird selected for use in February, is the eagle, because our national bird is always used decoratively in school work dealing with Washington and Lincoln. The heart is especially appropriate to February on account of St. Valentine, but, being the symbol of love, it is entirely right to make use of it signifying love of country. The design is therefore patriotic in spirit. It was made by cutting a heart from folded paper, and using the heart-shaped hole as a stencil. Beginning in the center of the space, and working to left and right, all the hearts were spaced and traced by means of that stencil. The conventional wings and other details were then added to complete the design. This was drawn in black on Ross paper, the negative reversed and Ben-Dayed, to secure the blackboard effect by means of a line Plate.



# JUST HOW TO DO IT

## Successful Work in Rural Schools

BY FLORENCE M. LANE

*Professor of Rural Education, First District Normal School, Kirksville, Mo.*

THIS month's art lessons will continue the work begun in January, i. e., that of helping children to express truly, by means of drawing, the appearance of some familiar things about them. For the older pupils a few of the ideas of perspective will be developed. The younger ones will represent objects of interest by means of drawing and paper cutting.

Right seeing is the idea back of both lines of work. The hand work will center around ideas of home usefulness.

### ART LESSON XIX. 1st week in February

**Group:** Grades I-IV, working with few directions from the teacher. As these children cannot well grasp the ideas of vanishing lines, it is best to let them be independent of the upper grades during this month's lessons.

**Subject:** Paper cutting of cat forms.

**Aim:** Development of idea of right proportions and form while representing a well beloved pet.

**Materials:** Pictures of cats collected from all possible sources, scissors, either drawing paper or manila wrapping paper.

**Method:** First have the children fold the paper and cut out some little oblong pieces about 3" x 5". Tell them to make as large kitties as they can cut from such pieces. This will insure some uniformity of size and help small children to be definite. Cutting without previously drawing the outline has the same advantage. There cannot be the vagueness and uncertainty which is possible in representation by drawing. There is also no temptation to fuss over bad outlines. A second cutting is made when a mistake is seen in the first instead of patching up old outlines.

The teacher may proceed in either of two ways. She may first let the children cut a picture of pussy as they remember her and later look at pictures, then cut again. Or she may give the picture to the children first and let them cut with the pictures before them. These are points to be thought of in cutting. 1st. Ask yourself whether pussy's back is one long line or a number of shorter ones. 2nd. Is it curved or nearly straight? 3rd. In what general direction does it extend? So with each part ask those questions. Where a cutting has been made, teach the child to decide definitely how he might make it better. Then he should make another cutting using his new knowledge to guide him. About three should be made of each view in order to mark improvements. Next, the child should lay the cuttings on

his desk and notice critically, marking them 1, 2 and 3 in the order he judges they are best. He cannot cut thoughtlessly if he does this.

If the teacher can spare about ten minutes with these children at the beginning of the hour they can work about one half hour or longer alone, while she turns her attention to the older pupils.

**Group:** Grades V-VIII.

**Subject:** Convergence of receding, parallel lines.

**Aim:** To help the children to represent tersely common objects about them.

**Materials:** Drawing paper, pencils, rulers, books, Choose some kind of books of which you have a set in the school.

**Method:** If possible, have younger children work at a table or sit in recitation chairs or on the floor so as to let older children spread out in the school seats that each may have a book placed directly in front of him on a nearby desk. Tell the children that there is often a difference between the way things really are and the way they appear. If this were not true we could never represent a man or any solid object upon a flat piece of paper. We show the appearance when we make a picture and we know how to interpret that into an understanding of the way things are.

Have the pupils open their readers and look at the pictures. They will see, perhaps, a man with one arm extended. That arm appears shorter than the other. Is it so? You remember that we found last month that a circle changes its appearance when its position is altered. So it is with other objects. Let us hold a book under our eyes, then raise it to the eye level while holding it parallel with the floor. What change did you notice in the appearance of the top cover? How did this compare with the changes you noticed in the appearance of the circle when you raised and lowered it? The children are thus led to see that other flat surfaces beside circles appear narrower as they come nearer the eye level and wider as they are more nearly above and below the level of the eye. Now let each child lay his book on a nearby desk in front of him with its back toward him, to try another experiment. Look at the back of the book first. Does it appear to be about its natural shape and size? Let us play that it lies right behind the glass of a window. If there were a window there we might be able to draw upon it a picture of the book which is behind it. We would begin by drawing around the back of the book as it appears on the glass. This glass might be called our "picture plane." Shall we now draw the top of the book in just its natural size and shape? No. We discovered that it should be represented as narrower. Do you want to know how far below the eye it is? Let us try to answer this question by experiment. We will pile other books like this one upon it until the top one is so high that Mary sees the upper cover as a straight line. John is taller. Pile books for him now. Will it take more or less to reach his eye level? Let each decide by



judgment or try out by experiment to see how many books will be needed to reach his own eye level. See Figs. 1 and 2. Let us all now draw upon our papers a line to represent this eye level. That is the horizon line. Below it as many times the width of the back of the book as we discovered we could pile books together, let us draw the form of the back of the book. See Figs. 3 and 5. It may be full size but more likely we will have to make it smaller, using, however, the width of its back as our measure for placing it four, five, six or whatever number of times the width of the back it should be below the eye level. In order to see truly we sometimes close one eye. A person's two eyes are some distance apart, they tell slightly varying stories. For this work we want just one story. Play now that at arm's length from you is a window with glass in it. Hold your pencil at arm's length but do not tip it away from or toward you. Keep it as though it were against that window. See Fig. 4. Shut one eye. Tip the pencil sideways like the hands on a clock, until it seems to cover the edge at the bottom of the top cover of your book. Now hold it over the edge at the top of the upper cover of the book. What does this show you? "Parallel lines which recede (i. e., go from you) in the picture appear to converge (i. e., come toward one another). (Let the children work this out for themselves.) How shall we tell just how rapidly these lines appear to come toward one another? I will show you a sure way to work it out. If you are sitting directly in front of the book there is a point just on the middle of the horizon line which is called the vanishing point. It is just opposite to your eye. To this point draw lines from the corners of the back of the book. This gives you the true slant for the representation of the receding edges of the top of the book. It will differ for some of you. The tall ones will have longer (therefore less rapidly converging) lines than the shorter people whose books are nearer to their eye levels. Now we need to know how wide the top of the book should appear to be. Let me show you how to measure such distances. Hold your pencil at arm's length. Do not tip it away from or toward you. Play it is against that window glass that is in front of you. Shut one eye. Hold the end of the pencil where it appears to just cover the top edge of the back of the book. Slip your thumb down until it appears to be level with the bottom of the back of the book. Now raise this little measure (the end of your pencil with your thumb) until the thumb is on a level with the top of the back of the book. See whether the end of the pencil comes above the level of the back edge of the cover. Does the cover appear wider or narrower than the back of the book by this measurement? How much? When you have determined which is wider and whether it is one-half, one-third, etc., of the width of the back of the book, or two,

three, etc., times as wide, draw the line for the farther edge of the top cover.

*Note to teacher:* Probably it will take this entire lesson to cover this much work. If so, leave the conclusions until next lesson, carefully preserving the drawings for future reference.

#### CRAFT LESSON XIX. 1st week in February

*Group:* I.

*Subject:* Valentine making.

*Aim:* Development of originality on part of the children and of loving thoughtfulness for others.

*Materials:* Drawing materials, colored crayons, scissors, an old sample book of wall paper, picture cards and paste.

*Methods:* Lead the children to remember how much joy they felt when they received letters or valentines from others. A good idea is to encourage them to make valentines to send to children in a hospital, or orphan's home, to old or sick people in the neighborhood, or to all of the children in some other school. The great difficulty concerning having a valentine box in a school is that a few popular children receive all of the valentines. This season should be used to stimulate generous motives. Foolish sentimentality should be discouraged, loving thought emphasized.

A happy band of country children made and sent fifty valentines to a home missionary school "down south." One country teacher found, when she started to go home after planning for the morrow's work that loving little ones had pinned a border of hand-made valentines from the neck to the hem of her long coat. A group of little village girls remembered most of the old and sick people in their community by sending dainty valentines.

First cut patterns of hearts of various sizes. Suggest the making of simple flower borders like those we made last fall. Write on the board some suitable verses and inscriptions for the children's use. They may make some of their own if they like.

Suggest the cutting of valentines on a fold of paper to allow them to be opened like a book. A little window may be cut in the front cover for a picture to peek through, or a picture may be pasted on the cover. A flower cut from a piece of wall paper may serve as a decoration.

*Suggestions for verses and inscriptions.*

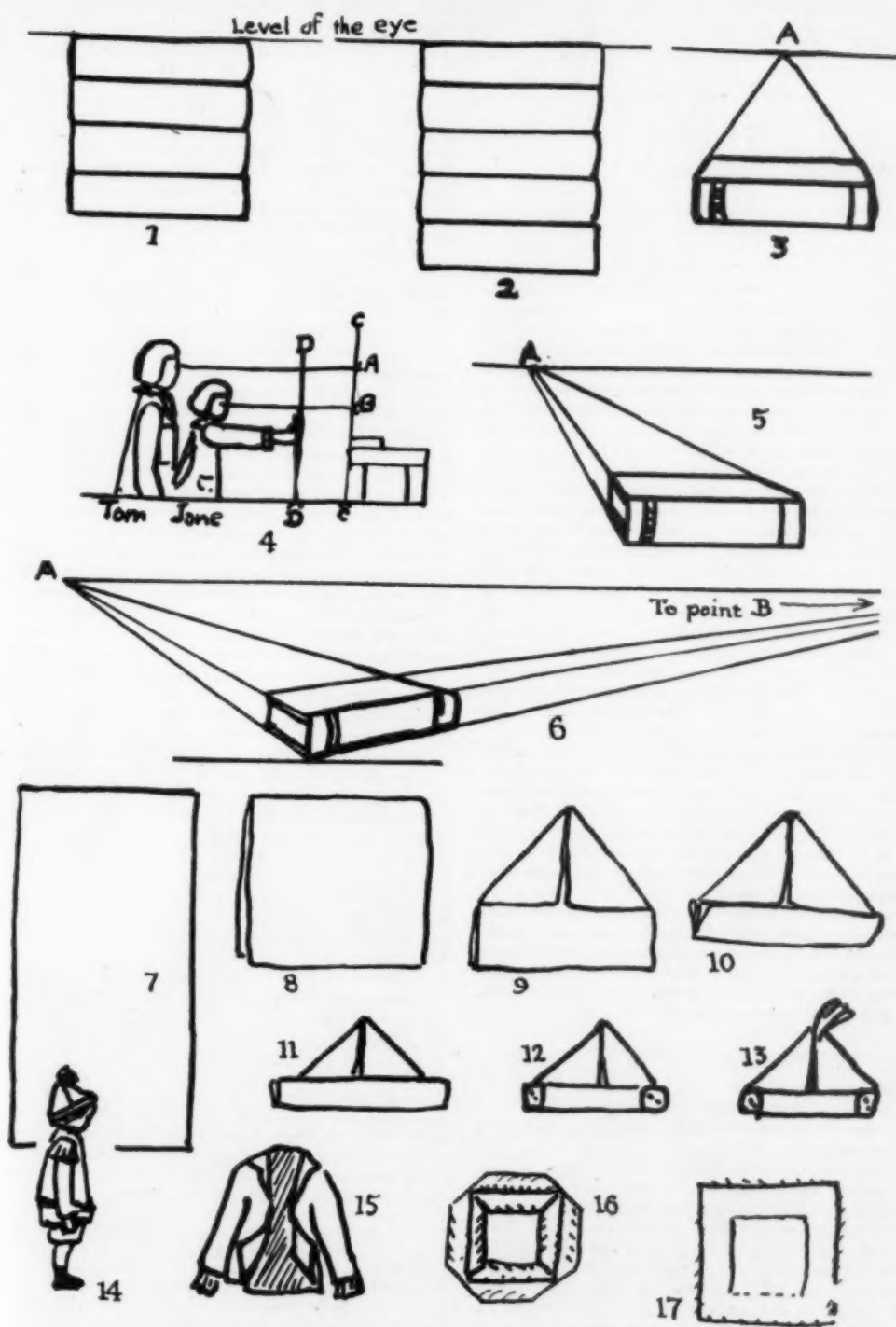
Health and happiness for you  
In this little wreath of blue.

Through this little window see,  
The sun shines bright, dear friend, for thee.

#### REFERENCES TO PLATE ON OPPOSITE PAGE:

- Shows the number of books which a short child might pile to reach the horizon line.
- Shows those which a taller child might pile.
- Shows drawing of a book directly before the child.
- Shows children of two heights looking at a book. (A). Tom's line of sight to his horizon line. (B). Jane's line of sight to her horizon line. (C) Their picture plane. (D) The imaginary window against which Jane holds her pencil while she measures with her thumb.
- Shows drawing of a book placed a little to the right. (A and B are vanishing points.)
- Shows drawing of a book in angular perspective.
- 7 to 13. Show the making of a soldier cap.
- Shows a child with can and epaulets.
- Shows a way of making a Washington's Birthday costume from a common coat.
- Shows an overhand patch (wrong side) with overcast edges.
- Shows a hemmed patch.





Sketches illustrating Rural School work. See detailed description, page 364.

St. Valentine, himself, bid send  
This loving greeting to a friend.  
[or Grandma, or Papa, or Grandpa, or Auntie, or Uncle.]  
Dear, I send you this,  
With a big, sweet, Valentine kiss.

My love to you, dear friend of mine,  
With my prettiest Valentine.

Older children in the group will help the little ones.  
Much joy may be made and shared in this way.

*Group:* II, Boys.

*Subject:* Spring projects, a bird house.

*Aim:* Care for our friends, the birds.

*Method:* The boys may well begin to construct bird houses for our earliest friends who seek homes among us. A bluebird or wren should have but one room with one opening. A hole one inch in diameter is plenty large enough. This should be near the top of the box. Provide a slanting roof to keep out the rain. An entire house may be built or a box made over. The birds do not like a paint or any strong smelling box. It is well to construct the house so that one side may be unscrewed and removed, to allow the builder to clear out the rubbish after the first inhabitants have used the box. Sometimes a box will be used by two kinds of birds in one season if this provision be made.

*Group:* III, Girls.

*Subject:* Stocking darning.

*Aim:* To teach thrift, neatness and responsibility.

*Materials:* Old stockings, darning cotton, needles with large eyes, china eggs or darning balls, scissors, and thimbles.

*Method:* Many girls do not know how to darn a stocking properly. There are three things to bear in mind. 1st, a tear in a stocking merely needs to be caught together. 2nd, a "ladder run" in a stocking should be filled in by running threads just one way. 3rd, a hole must be filled by a process like weaving, which requires that two sets of threads be placed at right angles, the second woven under and over the first to make a new piece of stocking to fill in the gap. No knots should be used in the thread but ends must be securely fastened by beginning the thread some distance from the hole and running it in carefully. It will be interesting at the close of the lesson to compare the work done to see who did best and who improved most.

#### ART LESSON XX. 2nd week in February

*Group:* Grades I-IV.

*Subject:* Paper cutting of cats.

*Aim:* To improve on work done last week and to illustrate story.

*Materials:* Same as for last week's lesson.

*Method:* Show best of cuttings made last week. Discuss good points in them and places where they might have been improved. Have one child read to the others the story of "Puss in Boots," or "Three Little Kittens who lost their Mittens," or some other cat story. The teacher, herself, may prepare for this lesson if she chooses by reading or telling the story to the children during opening exercises, story hour, or language lesson, during the morning of the drawing lesson or on the preceding day. Then let the children cut pictures to fit the story.

*Group:* Grades V-VIII.

*Subject:* A lesson in perspective drawing, with a book placed to the right or left of the artist, but still parallel to the picture plane. See Fig. 5a.

*Aim:* To develop statements concerning rules for vanishing lines and to give practice in drawing them under slightly different circumstances from the last lesson.

*Materials:* The same as in last week's lesson.

*Method:* Let us look at the drawings we made last week. Who can make a rule about the appearance of surfaces which lie in the picture plane (that imaginary window against which we placed the back of the book)? The children should be led to see that surfaces which lie in or against the picture plane are drawn in their actual shape. Look now, at the top of the book. Is it shown in its real shape? Which lines in it appear to run in the direction in which they really are? Develop the idea that all lines which lie in, or parallel to the picture plane retain their actual direction in the representation, or picture. Which lines appeared to change their direction? Develop the idea that parallel lines which run back from the picture plane are represented as converging (coming together). How can you judge as to how much they should slant, or converge? By placing the object the right distance below the eye then slanting these lines to a "vanishing point opposite the eye on the horizon line." After the children have discovered these things and made their own statements of them, let them place the books they are to draw before them a little to the right or left of the place where the vanishing point should be, but with the back of the book against the imaginary picture plane. By the means used last week (i. e., piling books) determine how far below the horizon line you should draw the top edge of the back of the book. Determine where the vanishing point should be, as one half the length of the book to one side or twice the length of the book, or whatever distance it may be, by use of the pencil and thumb measure. Now draw the vanishing lines, to the point of sight. Find the width of the top of the book by measuring with the end of a pencil, as last week. Remember, the pencil must always be held at arm's length to get a true measurement and it must not be tipped to front or back. There is one new point to learn. Hold the pencil upright in such a position that it covers first the vertical line at the bottom of the book, at the end of the book back (which is toward the artist). How does it appear? (Vertical.) Try this out with the other two similar edges. Some of them may be curved if the back of the book is curved and the edges of pages likewise. The point is to see whether the top of the curve is directly above the bottom of the curve. Let the pupils discover that all lines, whether vertical or horizontal, running parallel to picture-plane, retain their true directions. The rest of the drawing is simple if last week's processes be followed.

#### CRAFT LESSON XX. 2nd week in February

*Group:* I.

The younger children will like to have another lesson in which to make valentines. If those made last week were to be sent to a distance they may like to make some for home folks this time.

*Group:* II, Boys.

*Subject:* Building chicken coops.

*Aim:* Practical ability, home interests.

*Materials:* Lumber and tools, old boxes or barrels.

*Method:* This is a good subject for research. If the boys are encouraged to send for government bulletins, from the Department of Agriculture at Washington, D. C., to look in farm papers, and to study types of chicken coops in use in the neighborhood, a good variety may be constructed and compared. This kind of interest and rivalry is wholesome. Some of the boys in the Model Rural School, in Kirksville, took an interest in raising pure blood poultry. If the boys set choice eggs themselves they will be more keenly interested in providing well for the chicks.

*Troup:* III.

*Subject:* Darning a tear in a garment.

*Aim:* Practical usefulness.

*Materials:* An old garment, preferably woolen, thread to match as nearly as possible, ravelings or human hair and sewing utensils.

*Method:* With a jagged or three-cornered tear begin at the center, to prevent puckering. Darn back and forth carefully. With a straight tear begin at one end. Take dainty, little stitches bringing the edges close together. If thread of the right color cannot be found, use long hairs. They are quite strong and practically invisible. In case the edges do not meet nicely, lay a small piece of the cloth under the darn and sew through it also.

Trim the fluffy edges nicely, and press with a hot iron through a piece of damp cloth.

#### ART LESSON XXI. 3rd week in February

*Group:* Grades I-IV.

*Subject:* Poster (to illustrate story) for which parts were cut last week.

*Aim:* Correlation with literature, exercises in good placing.

*Materials:* Sheets of drawing paper, crayons, paste, cuttings of cats.

*Method:* For ten minutes discuss good arrangements to express ideas of story at various stages. Let children take positions on floor themselves to show these placings. Then let them by means of drawings in the background and pasting on the figures, illustrate the story.

*Group:* Grades V-VIII.

*Subject:* A group of books in parallel perspective.

*Aim:* To review the points developed in the last two lessons to practice making interesting outlines, as was suggested last month, showing texture and indicating light and shade by use of outlines only.

*Materials:* Sheets of drawing paper, pencils.

*Method:* Place three or four groups of books about the room, keeping all books in parallel perspective (i. e., with one face of each parallel to the picture plane). Choose old ragged books if possible or leather bound volumes, if you have such. Keep the groups fairly simple. Review ways for measuring distances, with pencil for finding vanishing point, etc. Let the children draw, taking pains to make a faint, accurate drawing with rulers, then to indicate light, shade and texture, with a soft pencil with a broad, flat point. A heavy "lift line" under the object, where a shadow lurks, adds to the beauty of the drawing.

#### CRAFT LESSON XXI. 3rd week in February

*Group:* I.

*Subject:* The making of decorations for Washington's birthday.

*Aim:* A correlation with a patriotic celebration.

*Materials:* Manila paper or newspapers, pins, red, white and blue wrapping paper, tissue or crepe (whatever can be obtained most conveniently).

*Method:* The small children will delight in making paper soldier caps with red, white, and blue tassels, also epaulets for their shoulders. The pictures will suggest the method. In case there is more than enough time for this project, let the children construct flags by pasting paper, or have them drawn for the little ones on sewing cards. The caps and epaulets may be used later for a Washington's Birthday march as a part of the program or as a recreation at recess. See Figs. 7 to 17.

*Group:* II.

In case a play or program is to be given for Washington's birthday the girls may need this sewing lesson to sew lace frills into coat sleeves, to face back corners of coat fronts with bright colors, to cock soft hats on three sides, to make silver shoe buckles with tinfoil and cardboard for boys' costumes, or to make caps and kerchiefs for girls' attire.

In case no such need exists in the school the third lesson in patching may well be given.

*Subject:* A patch overhanded into the garment.

*Aim:* To give a useful knowledge, applying it to home needs.

*Materials:* An old garment, a piece for a patch, ordinary sewing materials.

*Method:* Cut a rectangular hole around the burned, torn or worn spot. Slash the corners in a little way, turning the flaps back on each side rectangle about  $\frac{1}{4}$ " on the wrong side of goods. See Fig. 16. Lay a piece under, if it be figured goods, slipping it until it fits exactly. Pin the patch, then cut it to fit, allowing  $\frac{1}{4}$ " turning all around.

Overhand the seams on all four sides of the square (upon the wrong side of the goods). The edges of the patch and edges turned under from garment should be overcast to keep them from raveling. Now press the patch and part of the garment in which the patch was put. The patch should be scarcely discernable if made in cotton cloth. Other methods may best be for patching heavier material. (See next craft lesson.)

*Group:* III.

The boys will need this lesson to complete bird houses or chicken coops.

#### ART LESSON XXII. 4th week in February

*Group:* Grades I-IV.

*Subject:* Paper cutting of some familiar animal other than the cat.

*Aim:* To develop greater power in seeing form and to give material for comparison with other animal cuttings.

*Materials:* Scissors, paper, and pictures of cows, pigs or rabbits (preferably one kind of animal only). Hess Bruce Cleaveland's Good Zoo cards are helpful. They may be obtained from the School Arts Publishing Co.

*Method:* Discuss distinctive points of the animal chosen for this lesson. Then let children proceed as in

first lesson of the month, each making at least three cuttings from one view of the animal and numbering them according to his own judgment of their merit, (1st, 2nd and 3rd).

*Group:* Grades V-VIII.

*Subject:* Angular perspective. See Fig. 6.

*Aim:* To clear a point which the children are liable to ask, "How should I draw a book when it is turned with its corner toward me?"

*Materials:* Those for ordinary drawing lessons.

*Method:* Let children review points already learned. 1st. All vertical edges appear vertical. Which will these be? The corner edges of the book. 2nd, all parallel lines which lead back from the picture plane appear to converge on a level with the eye (i. e., on the horizon line). How many such sets of parallel lines are there in this book? Two. Evidently then, these cannot both meet at a point opposite to the eye. To discover by a scientific method just where to find those points of convergence is too difficult for us at present. We will try a more simple method. Place the books on a nearby desk in front of the pupil with back of book toward him. Discover how far below the horizon line to draw the front corner of the book, by judging how many books would have to be piled to bring the top one level with the eye. Now draw the horizon line and the front corner of the book, making the scale small to allow for long vanishing lines. Put a paper on the desk at the front corner of the book letting its edge run in the direction which the picture plane would take. Notice which set of lines slant more violently away from this paper, or are both alike? Measure the comparative distances by holding a pencil upright as we have learned to do, and seeing which corner is furthest from the paper layed upon the desk. When these outside corners have been determined, draw a line from the bottom of the front corner of the book through them to the horizon line. In some cases another paper may have to be pinned to the one on which the child is drawing in order to accommodate the long vanishing lines. Now get comparative heights of outside corner edges at right and left of the picture by measuring with pencil and thumb (with one eye shut always). Draw them upright, as we decided to do. Through the top of these edges draw other lines from the top of the front corner of the book to the vanishing points at right and left (i. e., to the places where the line drawn through bottom edges met the horizon line). There are now just two more lines to draw (i. e., to represent the edges furthest away at the top of the book). Let these go to the vanishing points already established, as we discovered that all parallel lines going back into the picture plane meet at a common point on the horizon line. Now hold your drawing away and look at it carefully. If it does not look right you have probably estimated distances wrong and have made what is called "violent perspective." Can you correct it?

#### CRAFT LESSON XXII. 4th week in February

*Group:* I.

*Subject:* Game material for use in drill work.

*Aim:* Correlation with other subjects, school co-operation.

*Materials:* Paper, scissors, crayons.

*Method:* Let older children of the group make word slips upon which are neatly written words from the little children's readers for language drill for them. These slips, if they are to be shown to the whole class, should be on paper 3" x 9" and the words written black with a heavy crayon. Use manila wrapping paper, or ordinary drawing paper. These slips may be used for rapid drill work in word recognition. Similar slips may be made on paper 1" x 3" for use by small children in making sentences on their desks (composition drill). All of the younger children will enjoy having a "mint" and making paper money for arithmetic drill work. Let them use spools to draw around, numbering cents with a 1, nickles with a 5, dimes with a 10, quarters with a 25, etc. Playing store is good drill work for arithmetic. They may also make from paper, articles to be bought and sold in the store, as shoes, dresses, hats, etc.

*Group:* II.

*Subject:* A box in which to keep Government bulletins, or a tray for seed testing.

*Aim:* Correlation with agriculture study.

*Materials:* Boxes or boards and tools.

*Method:* The boys having become interested in good designs for chicken coops may now like to have a little case in which to keep their government bulletins on agriculture. This may be built with compartments for bulletins on different subjects. Let each boy arrange his own design to fit the material which he now has or hopes to get. Most of these bulletins are free and all of the older rural school boys should own some of them. A tray for the testing of seeds is another good project. It can be made about 2" deep and 16" x 24" in size. In this tray, damp sawdust may be used in which to sprout the seeds. If special tests with different kinds of seeds or from different ears of corn are to be made in one tray, the box may be marked off by stretching strings across it in both directions at intervals of one inch, fastening them around brads driven in the edges of the box. All of this month's projects for the boys correlate with home activities or with the study of agriculture.

*Group:* III.

*Subject:* A hemmed patch.

*Aim:* Same as last lesson.

*Materials:* An old woolen garment, or if need be a cotton one which needs patching, and material for the patch.

*Method:* Lay the piece for a patch under the hole or worn spot in the garment. Match the pattern if there be one. Cut the patch  $\frac{1}{2}$ " larger all around than the bad place if it is on thin goods, 1" larger all around than poor spot if it is on heavy material. Turn in the edges of the patch; baste and hem them. Next cut out the worn part and turning the edges of the cloth under, baste and hem the fold on the right side to the patch all around. See Fig. 17. If done carefully this patch will show very little when it has been pressed with a hot iron over a damp cloth. The girls have now learned this year to embroider and to stencil, to patch and darn, thus keeping a balance of useful and fine arts which will make them serviceable members of society.



## Relief Maps

BY MARION F. HALL

*Tucker School, Milton, Mass.*

**T**HE course of study for Grade Seven calls for the complete study of all the continents. We first study the North American continent as a whole, then in parts.

For our first map we trace the continent, for painting, putting in all mountains, lakes, and rivers. Then we are ready for the relief maps. They are made of a paste consisting of two parts flour to one part salt, mixed with cold water to a consistency that can be moulded easily. This paste is then placed on the cardboard, on which the continent is outlined, and is moulded into its proper form by the hands. The rivers are drawn in by a pointed piece of wood while the dough is still moist.

The colored maps are made by mixing colored, pulverized chalk with the flour; very little chalk is needed.

The blue maps are made by using bluing in place of water with the flour and salt.

If a rough, sparkling surface is desired, salt is sprinkled over the map while it is drying.

The map must be allowed to dry naturally.

Often it takes several days for the mountain ranges to dry thoroughly.

In preparation for a map-making lesson each child brings a newspaper, (for a desk covering), a skewer, or other pointed stick, a cup of flour and one-third of a cup of salt.

Each child is given his preference as to coloring the map. If pink is chosen, a tiny piece of a crayon half an inch in length is broken off; any desired color is obtained in like fashion. If bluing is to be used the liquid is mixed with the dough.

After the chalk is powdered, enough flour is put into the water-pan on each desk to make the pan two-thirds full, about one-third as much salt as flour is added and well mixed by a spoon or skewer. To this is added the powdered chalk and the whole is well stirred after water is added until the mixture is of the consistency of bread-dough.

The dough is now ready to be molded upon the heavy cardboard.

Salt sprinkled upon the completed map gives a good finish.

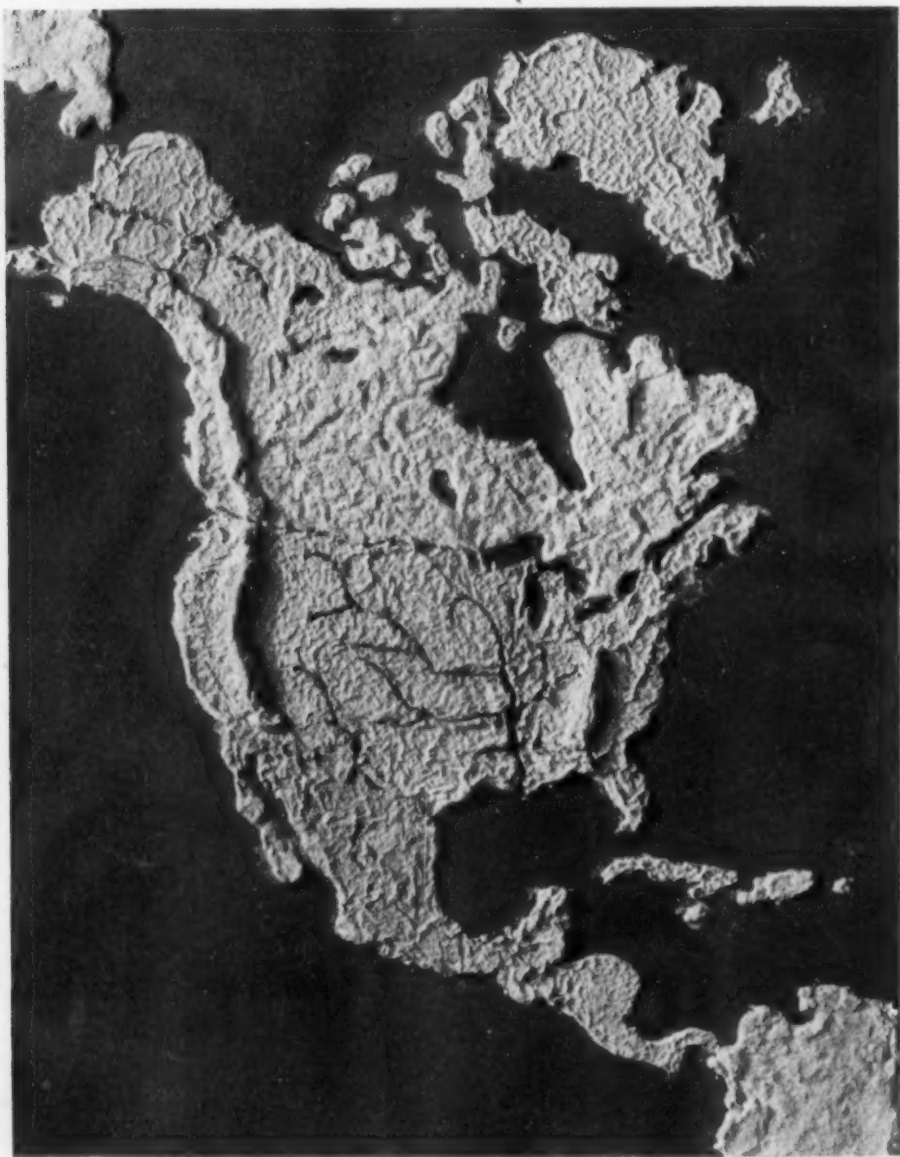
After making a map of this kind the relief of a country is well fixed in the child's mind.

Should rivers be desired they are made with the pointed stick while the dough is still soft.

*For illustration see next page.*







A relief map, by Mildred Howes, a seventh grade girl. *Original from Marion F. Hall, Milton, Mass.*

In teaching, the impression upon the mind is as the square of the number of senses employed. This project involves three: hearing, sight and touch. The pupil is nine times as likely to remember the facts as he would be if merely talked to.

*Editor.*

## OF CURRENT INTEREST

### NEW YORK SEEKS ART TEACHERS

The large industrial art exhibition recently held by the high schools of New York City, in the Fine Arts Building, drew attention to the difficulty which the city has experienced in securing a sufficiency of well-trained art teachers. Said Dr. Haney, Director of Art for High Schools, at that time, "Our city high schools are in need of more art teachers. There are over a dozen vacancies to be filled at the present time, but only teachers well qualified need apply, as the examination and the conditions of eligibility act to keep out all of limited technical skill and experience."

New York is aiming to develop many phases of industrial art work in its high schools, and art teachers, both men and women who are high school graduates, with two years of good normal art training and four years of experience in teaching, are invited to take the examination.

Liberal provisions are now made by the city in the matter of salaries—positions with a maximum of \$2,650 being open to every drawing teacher, who is regularly promoted toward the maximum so long as satisfactory service is given.

The next examination will be held February 10th and 11th, 1915, and those interested may obtain a circular giving full information in regard to the test, by addressing the Director of Art at the offices of the Board of Education, 500 Park Avenue, New York, N. Y.

### OUR FRIENDS, THE BIRDS

Lovers of beauty everywhere should send to the office of the National Association of Audubon Societies, 1974 Broadway, New York City, for Special Leaflet No. 16 (First published, February, 1908) on the Winter Feeding of Wild Birds. Ernest Harold Baynes, Mabel Osgood Wright and Edward Howe Forbush contribute illustrated articles, so good that they ought to inspire the making of at least one bird table outside a window in every school house in the United States. Children are fascinated by wild birds so close at hand; and so near a view

of such a beautiful thing as the humblest most dull colored live bird is ample compensation for making and furnishing so inexpensive a table.

### WHAT A LITTLE PAINT WILL DO

MY DEAR MR. BAILEY:

I wonder if this will be a suggestion to teachers who have glass doors to their cupboards, and who are always perplexed (as I have always been) in trying to find some way to hide away busy work boxes behind those glass doors. When I came down here I found that the glass in the doors of my busy work cupboards had been tinted with paint, exactly the color of the walls. The woodwork in the little class-room is white, and the walls buff-colored, so you can imagine what a happy solution of the problem it was.

And that reminds me to tell you of what I did in public school to enlarge cheaply my collection of vases, etc. Almost everyone knows the value of olive bottles, even if left in their crude glass state. But if the outside is painted green it will be hard to recognize them as olive bottles. Then, too, some of the bottles are really very good shapes, and if you put on enough paint, they are pretty good imitations of pottery—at a distance.

This is an enchanting region. I only wish my days were longer with the little people, that I might do more SCHOOL ARTS things.

Sincerely yours,

QUEENIE TOMLIN.

Washington, D. C.

### SOME FIRST FRUITS

The first mural paintings in the public schools of Williamsport, Pennsylvania, were installed in the early summer of 1914 in the grammar room of the Franklin Building, and were dedicated by appropriate exercises on September 26 following. The artist is J. Wesley Little, of Picture Rocks, Penna., who was commissioned to execute them by the Parent-Teacher Association of the Franklin

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## OF CURRENT INTEREST

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Building, on the suggestion of Miss Rena Frankeberger, Instructor in Art in the Williamsport Schools. While seated at the dedication exercises in front of the principal painting, which, in three panels, represents a typical Susquehanna river scene, and admiring how skilfully Mr. Little had blended the reflected trees, the flanking hills, the mellow skies and the placid water, I was led to think of the presence of God in the poetic power of the landscape, and of the great river of knowledge flowing through time. These ideas I have expressed in the following sonnet which I am glad to contribute to the history of art and literature in Williamsport.

### THE RIVER

What sentinel trees are mirrored in this stream,  
Along whose edge the lights and shadows play  
Their elfin hide-and-seek? What wooing day  
Has kissed these hills and meadows till they beam  
Like love itself? Who loaned these skies their gleam  
Of gold? Sure, God cannot be far away  
When water, earth, and air, together say  
"Here dwells the glory of a poet's dream."

O learning's flood, river of ancient lore,  
From what eternal fountains dost thou roll,  
And to what unknown ocean dost thou tend?  
What thoughts of God stand guard upon thy shore,  
What mountains watch, what skies above thee bend,  
How full thou art for every thirsty soul!

*Elliott Chidsey Armstrong.*

INNOVATIONS AT THE ACADEMY OF FINE ARTS, CHICAGO, are frequent. The latest is called the "Sunshine Illustration and Painting Class," a class the like of which we do not know of elsewhere in America. Two very expensive European electric lights have been installed, one giving the cool light of shadow, the other supplying the warm, brilliant sunshine. Portrait and pictorial models are posed under these with special indoor and outdoor scenery and natural leaves, rocks, etc.; for instance one pose may be an Indian in the cool light of the forest with brilliant sunlight coming through the branches and striking him; another a young girl beside an open French window with the morning sun touching her head in a natural way.

Thus, the Illustration and Portrait Classes are fused into the one class, many times more interesting and beneficial as either, for by this method the Academic sky lighted studio pose

which repeated itself monotonously in former classes is done away with, and color study for its own sake, the one modern addition to the art of painting becomes possible indoors.

Mr. Werntz brought the details of this lighting effect from a private class in Paris. The famous, or notorious, "September Morn" and the other more beautiful paintings of Chabas were done by this method and many other European painters are developing its possibilities.

THE NEWARK MUSEUM ASSOCIATION has just held a most beautifully arranged and instructive exhibition of antique, oriental and modern jewelry in the exhibition galleries of the Public Library. This was followed by Henry Turner Bailey's "Intimate Exhibit" of forty sketches in pencil and water color.

MISS CHARLOTTE CALKINS, Supervisor of Drawing, Grand Rapids, Mich., has produced the best course yet in household decoration for pupils of upper grammar and high school age. Miss Calkins has been urged by several publishers to put her course upon the market.

LOCAL GEOGRAPHY presented in up-to-date fashion and in a way to help teachers of geography in the making of school booklets is embodied in some advertising for Chattanooga, the dynamo of Dixie. A copy would come to any teacher making the request of Hal. F. Wiltze, Secretary of the Chamber of Commerce, Chattanooga, Tenn.

THIRTY-FIVE GRADUATES of the Normal Art and Manual Training Courses, Pratt Institute, June, 1914, secured positions as special teachers of drawing and manual training in public and private schools before October 30th, 1914.

THE FINEST EXHIBITION of art and craft work from high schools ever held in the United States was that hung in the Fine Arts Building, New York City, this fall under the direction of Dr. James P. Haney. The exhibit, described elsewhere in this number, revealed a growing tendency toward practical commercial design and illustration.

MRS. CARRIE CRANE INGALLS has introduced millinery and sewing into the Central Evening night school of Oakland, California. Her classes are large and enthusiastic, with results of astonishing excellence.

MR. PERRY'S LAST BOOK "In Egypt with Azir Girges" has recently been adopted by the Young People's Reading Circle of the State of Indiana and is being widely introduced as supplementary reading.

YOU FORGET sometimes to write regularly even to your dearest friends. You ought to have a Ryte-Me post card calendar. Send an inquiry to the Elliott Stewart Company, 110 West 40th St., New York, for the prettiest "Dutch blue" calendar you ever saw. The Company manufactures other styles of calendars but this one will please you best as a starter.

MISS BESSIE R. MURPHY, formerly Supervisor of Drawing, Meridian, Miss., has entered a larger field of work under the Extension Department of the Mississippi Agricultural and Mechanical College. She will organize and instruct Home Improvement Clubs among the women of the state.

SPANISH WORDS AND PHRASES are given in a 24-page booklet compiled for the use of tourists and travelers in Latin-America. Its timeliness must impress those who realize the necessity of acquiring some knowledge of the languages destined to have so great a commercial influence in the United States. Though not intended as a treatise on the Spanish language, this booklet enables one to acquire the pronunciation of words employed to make known our common wants concerning time, money, food and apparel. Hotel parlance and everyday expressions are also listed with their Spanish equivalents. Unlike many other books "Spanish Words and Phrases" costs no more than a request for it to the Joseph Dixon Crucible Company, Jersey City, N. J.

FROM ONE OF THE BEST art schools in the country comes this bit of news: "We have plenty of applications for male teachers of drawing and handicraft but no material out of which to make them. The fields are white for the harvest but the laborers are few." Better be a good teacher of elementary art and

craft at a salary of fifteen hundred a year than to be a second-rate artist and starve.

A COMPLETE LIST of commodities for handicraft, in catalogue form with illustrations, prepared by Irving G. Banghart & Co. of Chicago, will be gladly sent to any address upon request. It is a time-saving pamphlet worth having.

HAVE YOU SEEN the Dieffenbach Silhouettes, the most famous silhouette pictures ever published now "having a great vogue in the exclusive art shops of New York City"? Published by the Prang Co.

JOHN COTTON DANA of the Public Library, Newark, N. J., knows how to make a catalogue of an exhibition that is almost as valuable as the exhibition itself. His catalogue of "Antique and Modern Textiles" and of "Jewelry" just issued are good examples. An Exhibit of the Clay Industries of New Jersey is being prepared which, according to a recent announcement will "open for six weeks, in February."

THE SCHOOL BOARD OF PITTSBURGH has recently placed in the hands of Mr. Kirby three thousand dollars to be used in placing pictures and other works of art in the school-rooms of the city. Four new school buildings opened this year will be completely furnished with works of art when the schools are opened.

LEWIS H. CARRIS of the State Board of Education, New Jersey, is doing splendid work for vocational education. The success of his Atlantic City Schools has led the local board of education to provide for largely increased facilities and more intensive work in printing, electricity and carpentry for the boys, and household science for the girls. The next move is to be in the direction of agricultural education.

IF YOU ARE IN THE VICINITY of Cedar Rapids, Iowa, don't fail to visit the St. Paul's Methodist Episcopal Church, a work of fine art by Louis H. Sullivan. It is "the free and adequate embodiment of the idea in a form peculiarly appropriate to the idea itself." Study every detail outside and inside. The custodian will be glad to conduct you through the building.



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## OF CURRENT INTEREST

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**THE WAR:** What Should be said about It in Schools, by Fannie Fern Andrews, is the latest publication of the American School Peace League, a pamphlet which may be had for the asking. Apply to the League at 405 Marlboro St., Boston, Mass.

**THE UNITED STATES BLUE PRINT PAPER CO.,** issues a 400-page catalogue of drawing materials and instruments which would be a valuable addition to the "working library" of supervisors of drawing, for the company deals in standard goods.

**MR. FREDERICK ORVILLE PERKINS** widely known as a member of the Prang Company, New York, is the author of an edition of Maeterlink's "Bluebird" published in this country and England by Silver, Burdett & Co. A school edition of 25,000 has already been exhausted. This book is being welcomed by thousands of children who did not have the opportunity of seeing the play. It contains a frontispiece in color and nineteen full-page illustrations by Herbert Paus.

**THE HENRY O. SHEPARD** public school building of Chicago is worth visiting the next time you are in the city. It is a new type of building enriched with beautiful memorials in honor of the late Henry O. Shepard, placed there by the Old-Time Printers Association. Here is one of the inscriptions:

"In Honor of Printers—Past, Present, and to Come—

The Multipliers of Recorded Thought,  
Carrying Down the Centuries the Evidence of

Man's Advancement in Knowledge—

The Heralds of Peace and Good Will—

The Conservators of Wisdom—the Antagonists of Error—

The Champions of Good Works—

The Glorifiers of Achievement,,

The Preservers of Art, the Promoters of Culture."

**DEWEY'S BLUEPRINTS.** Did you ever hear of them? Send for catalogue No. 2. This company makes a specialty of furnishing schools with a complete supply of blue prints for all purposes from the simplest geometrical problems to projects in naval and marine drafting. Address Dewey Blueprint Co., Dallas, Tex.

**TROPICAL BUTTERFLIES,** gorgeous in color and splendid in design, some measuring 5" from tip to tip, may be had through Pedro J. Lemos of Oakland, California, at \$3.50 per set of sixteen. It is doubtful if that amount of money would bring you an equal amount of beauty from any other source.

**GRAND RAPIDS,** Michigan, is building a new vocational high school at a cost of \$120,000 where drawing and handicraft will have proper facilities.

**THE KEYSTONE TYPE FOUNDRY** announces the opening of a branch house in New England at 78 India Street, Boston, under the management of Mr. George N. Dinsmore. Managers of school print shops in New England would better call and get acquainted.

**SAFETY FIRST** is an attractive card containing information everybody ought to have in his brain for instant use. It is published by Ginn & Company to hang in your schoolroom and may be had for the asking.

**DELAWARE COUNTY, PA.,** teachers of drawing and manual training have organized the Delaware County Art and Manual Training Associates. J. C. Claghorn of Swarthmore was elected President, D. A. Glover of Lansdowne, Vice-President, and Miss Edna Bates of Media, Secretary and Treasurer. The gaining of uniformity in instruction and efforts is the keynote.

**THE DOLLAR AND CENTS VALUE OF ART** is the title of a recent document published by the Minnesota State Art Commission giving an address by Maurice I. Flagg, Director. It furnishes information that might be useful to supervisors of drawing doing pioneer work in public art education. Modern Farmhouses, Extension Bulletin No. 52, published by the Society, furnishes good material for architectural drawing for teachers in high and vocational schools.

**MR. WILLIAM T. BAWDEN** has been permanently appointed Specialist in Industrial Education for the Bureau of Education, Washington, D. C. It would be difficult to find in the whole United States a man better qualified by training and experience to fill this important office.